



ADDRESS TO STUDENTS.

Delivered by the President, Mr. ERNEST GEORGE, A.R.A. [*Royal Gold Medallist 1896*],
at the General Meeting, Monday, 31st January 1910.

BY established custom I address the junior members of our craft, those who have the inestimable gift of youth, and who will be filling the seats of their elders, I trust with benefit to the community.

Last year I gave my own experiences and expressed such views as I had arrived at, experience often showing what not to do again. Yet if we in life could be allowed a second innings, probably we might not do more wisely. It is the common lot to work, and it is a matter of the first importance that your work should be that which interests you. Instinct and inclination may be taken as guides in your general direction.

I trust you have chosen the study of Architecture because it is attractive to you. It would be dull work for you, and the results would be deadly dull, if you took to the artist's career as you would to brewing or baking, with the humble aim of making an income. The latter is rather illusory and unsubstantial, and when it comes is the result of much hard work in which the artist finds his pleasure, but which would be drudgery to the unilluminated soul.

I assume, then, that you are each conscious of the divine fire; it remains with you to see that it burns clear. To this end earnest application is necessary, and a thorough education both in science and art as well as in wider fields of knowledge. You will be called upon to make sacrifices and to relinquish some of the amusements and harmless frivolities of youth if you are faithful to your art; your pleasure must be in serving that exacting mistress.

Architecture is associated with every condition of man, and it should find appropriate use either for the temple or the tavern. The problems that will come before you are endless, giving constant variety to the work. There will be no time for idling. A painter may desist from his work awaiting inspiration; the architect, when grounded for lack of matter, may turn from composition to the many practical details that his occupation demands. He must recognise that he is a man of business, with grave responsibilities to his client; he must not pose as the brilliant genius, above mundane affairs. He must cultivate methodical habits and exactness.

In the Schools or in the office you will find young men sharing your pursuits and aims; and among them may be good companions and friends. Seek the society of fellow artists of all kinds; be they painters, sculptors, or craftsmen, it will be a mutual advantage. You will still have time to spare for the outer world, where you must not be unseen or unknown: it is there you find the client who gives you the chance of beautifying the world. Cultivate tact in the treatment of the client when you get him; consider things from his point of view, his doubts and anxieties, financial and other, when starting on an important building enterprise. You probably know better than he does what he wants or what he ought to want; do not vaunt that knowledge, but

let your scheme seem to emanate from him. The plain man may tell you he "knows what he likes," and he possibly likes what is abominable; do not tell him so, he will be converted by degrees to like what is good. You cannot have all your own way, and your pet schemes may often be frustrated. After all, it is not your house that you build, though you are allowed the fun of shaping it. I have spoken of the natural man, the untutored, but I must acknowledge having worked for those whose refined tastes and judgment have been an unqualified advantage to the architect and to the building.

Education and cultivation of the mind should be always going on. Read much, and think much, and primarily make careful study of noble buildings; see why they impress you; measure, plot, and sketch them. Cultivate observation and memory, so that these fine things remain with you; they will influence your work for good when you think to be drawing upon your inner consciousness.

The things that Solomon knew are nothing to the catalogue of details that you are expected to grasp. It behoves you to know the history of architecture and to follow it through its many phases. It is well to be familiar with the literature of our art—the splendid books that have been produced in past times and in various languages. It is much to your advantage to have the command of foreign tongues. Indeed there is no branch of culture that is not a valuable asset in shaping the accomplished architect. I trust that you are gaining all the time a knowledge of construction, the paramount essential in the curriculum. Use every opportunity of visiting works in progress, builders' workshops and masons' yards; if also your hand can acquire some skill in any of the trades, it is all for your good. The limits of time and the shortness of life must be taken into account in making choice of subjects to be mastered.

While holding that for a modern-day architect this large mental equipment is desired, it is fair to remind you that good work has been done without it. A fortnight ago we had from Mr. Kitson an interesting Paper upon an architect who built many of the eighteenth-century mansions of Yorkshire. He was the son and the grandson of a mason, and was perhaps the last of the old order of men who accomplished their work with only the master-mason's traditions. Such a man was not disturbed by a knowledge of all the styles, nor by familiarity with all the building materials at our disposal; nor did the science of heating, lighting, and sanitation complicate his problem. Incidentally, it was mentioned that this provincial architect left 160,000*l.*; but that is a minor detail in the career of an artist. I can conceive that from such a man and under such conditions a quiet breadth of treatment would come naturally. The man of higher attainment and with knowledge of our many inventions would be under more disturbing influences.

Yet I think we all accept the fact that sound training is necessary. First and foremost, acquire the art of drawing; it is the language in which your ideas must be told. Whether you are to be an architect or a landscape painter, drawing is best learned by the study of the figure from life or from the cast; it is the best training for the eye, demanding accuracy and judgment. The hand and the mind should learn to work together, evolving schemes or forms, and feeling for that which is best.

Avoiding all tricks, acquire a pleasant manner of drawing, one that makes your building presentable; for I have seen fair composition so expressed as to look forbidding—perhaps with capitals, mouldings, and carving put in with a heavy hand, such detail making dark splotches of those parts which would be the high lights of the building.

But drawing has generally received its full meed of attention, and the greater danger is of regarding it as an end instead of a means. We have known such facility acquired that the hand has moved in advance of the mind—a fluency that speaks before thinking what is best to say. There is also drawing so pretty in its technique as to give fictitious attraction to a bad design.

The prizes we have the pleasure of giving to-night are for studies and compositions in some of which the drawing is, in my opinion, nearly as good as possible. My friend Mr. Macartney will be critically reviewing this work presently, and his discriminating judgment will probably find some faults. We have on the walls of this room the recent works of last year's prizemen, and I think you will agree that the fine colour-scheme of Puvis de Chavannes is beautifully rendered by the drawings of Mr. Martin. The admirable drawings by Mr. Drysdale and Mr. Miller speak for themselves.

Archæology will enter into your historical studies, but let it not be a matter of dry bones with you; do not follow it too far, troubling yourself with curious or unprofitable speculations; do not become the pedant. You should be conversant with the great achievements of all periods, yet I think the mind should be occupied with one method of building, of construction, and of treatment at a time. While examining the refinements and subtleties of Greek art and following on through the works of the great Roman builders, it would be undesirable to distract the mind with the study of the Gothic shrines, the soaring towers and spires of the North; they have their origin in another inspiration, another conception of the beautiful. There is the glory of dazzling light in the one case; while solemnity and mystery are the aim of the dim vaulted aisles of the mediæval sanctuary.

With all the striving after originality, I hope the rising architect will retain a reverence for Tradition. His best education is in the study of the fine work that his forerunners have done. As a change and recreation he has also the study of Nature, her laws, her methods, and her marvellous arrangements of colour. He must not, however, transplant the actual forms of verdure, chiselling them in stone, or using the fronds of ferns for metal castings.

Proportion is perhaps the most essential element of good architecture. It costs nothing, and it is applicable to the humblest as well as to the noblest of works. How is it to be secured? It is the product of the trained mind and the practised eye. True, it has been reduced to a science, and there are lines laid down, with mathematical rules to be observed—rules that can be applied to the just proportion of length to breadth and height.

But the beauty of proportion comes in with every detail: with doors, windows, and their appropriate mouldings; and I think it can only be secured by a refinement of knowledge and taste—the subtlety of feeling that is indispensable to the production of fine music or painting. It is in a measure intuitive to the artist, but it is also a faculty for cultivation, and perhaps is gained most by the mental assimilation of great work.

Texture, though secondary to proportion or shape, greatly affects the building; indeed, proportion is upset by over-large mouldings, keystones, or by sculpture in the wrong place or to a wrong scale. The touches that should be the crowning glory of a work may, by ignorance, be made subversive to beauty. I must be forgiven for putting sculpture under the head of texture to the building, but as such it must be taken into account.

The sizes and jointing of stone courses are a factor in the matter of scale. We know the charm of small bricks as seen in the Flemish buildings, and we admire the long thin brick in the Roman walls, while none can fail to be impressed by cyclopean stones as seen in the temple or in the bastions and walls that girdle an Etruscan city.

Smooth walls of ashlar stone or of gauged brickwork seem right with classic work and its delicate mouldings; while rough brickwork is in vogue for buildings of other types, some of our friends specifying that no mortar joint shall measure less than half an inch. The broken colour so obtained is pleasant, but the beauty of your work must not depend mainly on the accidents of texture and colour.

What may be said of colour? It has an influence that appeals to us directly, for our happiness or distress; light and darkness are in its train. As a nation we are not colourists, and we

have been shy of colour since the primitive Briton discontinued woad as a costume. Within the house there is the fear of losing light, while out of doors the feeling is that in our London streets all will presently be of the same low tone. There have been daring experiments with glazed materials, some with distinct success, but a shiny surface is not generally acceptable.

If for our street fronts we could be offered the frescoes of the Verona market-place, I am not sure that they would be cheerfully accepted, and if we should have them in their pristine condition I am sure we should consider them crude and garish. Our taste is for the old Masters, old tapestry or stuffs, when colours have been lowered by the passing of three hundred years. Perhaps it needs a sunnier clime than ours to appreciate real colour.

As a broad principle I think that raised surfaces and colour are seldom wanted together. A coffered ceiling or a good piece of modelling with its projections well considered does not want its background picked out with colour—its light and shade are an equivalent to colour; also a fine painted or mosaic ceiling is best as a flat or curved surface, or with only the slight projections of gesso.

We know that the Parthenon and other inimitable Greek monuments were originally in colour, the mouldings picked out, while the marble gods and goddesses were tinted in flesh tones with coloured draperies. To me it seems that breadth would be exchanged for realism, the Greek masterpieces sharing the quality of waxwork; but I dare not question what was done by the consummate artists of the great age.

In mediæval times the Gothic churches and castles had their shafts, ribs, and mouldings in positive colours; the devices of heraldry supplying the *motif* of decoration, and the scheme, though vivid and crude, must have been splendid. The full glory of colour is found in fine stained glass, and that is at its best when throwing its tints on uncoloured walls. Walls of precious material or rich in decoration are best under the unobscured light of day.

In the study of colour make careful notes of such good combinations as you find either in man's work or in Nature, especially noting the quantities in which they are used. The blue cornflower is gem-like when dotted in a field of golden corn, but it has an altered value in larger mass, as when covering the human frame. As a reaction from varied and disturbing colours, the simplicity of whitewash has been found refreshing; in broad light or in reflected light it is altogether beautiful. Brown paper was discovered as a pleasant and retiring background, and I am told of a house that a young enthusiast papered thus from attic to basement. Another instance I call to mind of a room painted black; but I do not feel that a resort to brown paper, to black, or to whitewash is solving the subtle problem of colour.

I will not talk to you of Styles, to advocate one or to disparage another; we have ceased to fight on that field. I will only say that the qualities making for good or bad are, in all styles, the same—viz., truth of construction, justness of proportion, breadth and simplicity, and above all simplicity. All the tawdry vulgarities that shock you are the violation of that quality; efforts after the pretentious or pompous; the assumption of something that is not. A building may be rich and yet broad in treatment; our Houses of Parliament may be taken as an example. The fascinating devices of Pugin give richness and texture to the whole surface, but they are so employed that the broad masses of Sir Charles Barry's composition only gain thereby. In contrast to this, the "Horse Guards," Whitehall, is a building severely plain, hardly a moulding to arches or openings, yet it gives almost an impression of richness by the proportion and disposition of the parts and the skill in arrangement of its lights and shadows. Misplaced ornament is the bane of architecture, as is also ornament that is out of scale.

We have touched upon the many things that it is good for you to know and to do; though you may be an Admirable Crichton, you will not accomplish all. You must make choice of that which comes best to you and for which you have affinity. In some cases combination meets the

many requirements of the architect, who must play the parts of artist and man of business. If any two of you, quite sure of one another, agree thus to divide the work, it may be for your mutual happiness. The work will be done with fewer disturbing interruptions, and you will have companionship to lighten the worries that must arrive from time to time.

I have said study simplicity in design; I would further urge simplicity of life. Let your wants and your encumbrances be few, that you may be free in the race. Concentration of mind and of aim is essential if you are to be successful. I mean real success, which is not always to be measured by income. Comfort, cushioned ease, and expensive cigars are not a stimulus to the artist; discipline he needs, and the best form is self-discipline.

The Duke of Wellington said that Waterloo was won in the cricket field—and manly sport has had a fine influence on our race; but sport has become with us a fetish to be worshipped. Sir William Richmond has been bold enough to say that "games will be the ruin of England"; Rudyard Kipling created a shock when he spoke of "flannelled fools"; and we must admit that the devotee of art can hardly be prominent as an athlete; he starts with a different temperament, moreover he cannot spare the time to become distinguished in various sports, although we have among us one or two brilliant exceptions to my theory. To you the sketching on Saturdays is more important than the following of games, and your life will take different lines from that of the man of leisure or of commerce.

I have before expressed my belief that it is well you should have to live by your art. It is good for you personally, and I think it is also good for the work. An architect has no opportunity of producing pot-boilers even when money is scarce. I do not know how many of you have been born with the traditional silver spoon in the mouth—I do not specially congratulate those who have. You have the harder fight against the spirit of indolence that is in us all. There is also the temptation to use the brains of others if you have them at command, to become mere dilettante, or, saddest, to become the art critic instead of the art worker.

When sufficient knowledge and discrimination for the purpose have been attained by the student, foreign travel comes to him as an inspiration. With delight he will see in substance the monuments that have been familiar to him only in diagrams and text-books. There is joy in the freedom of life, and fascination in the change of scene, of climate, and of human interest. With these pleasant distractions discipline and application are specially called upon for the gathering of that which is precious and the refusal of all that is ephemeral or meretricious though attractive.

It is our desire that those who go out with our travelling scholarships should accept the task of making a thorough and exhaustive study of one or more notable buildings, the intimate knowledge of which will be a lasting influence. There is the further interest that the best of such work will be published in some permanent form, making a contribution to our architectural records.

For those who are not privileged to make the grand tour there are priceless treasures to be found in our museums; doorways, fountains, monuments, and bronzes of the great periods, and those now seen judiciously placed and well lighted in their spacious new home, accessible to all, and giving the student a quieter time for measuring and drawing than the traveller would obtain in a continental street. These objects demonstrate the treatment and workmanship of the artist and craftsman, but much of their meaning is lost when these features are divorced from their natural surroundings. The student must look at things as a whole, noting the important element of scale; he must not be absorbed by details.

I have spoken of foreign travel with its advantages and pleasures, but how much we have close at hand that is an education. With Hampton Court on one side of the town, Greenwich Hospital on the other, our City itself with its domed centre, its many churches, Chelsea Hospital, and Somerset House, to say nothing of modern work, some of which I hope reaches a high standard and is worth your consideration.

I will not define how far sketching, painting, or etching may occupy your time with the many pursuits that are necessary ; they form a happy recreation, a change of vision, and are restful while training the hand, the eye, and the mind. If facility is attained such work may become too attractive, taking the place of the more plodding and painstaking duties that claim your attention.

Our technical schools, State or rate aided, have been turning out batches of young men partially equipped for doing your work, and they will be provided from the public funds with drawing boards and T-squares for the purpose. Till they get outside the schools they do not learn, poor fellows, that the field is overcrowded and that we have no use for them ; there is at the same time a great lack of good mechanics, a deficiency which they ought to supply.

There is an effort among ourselves to raise the standard, both social and educational, of the practitioner, believing that thereby the quality of work will be raised. It will be only by the use of your higher endowments that you will keep the field. Our "art" teaching has been fraught with curious results, and I fear we have many bad artists who might have been fine craftsmen.

It is worth much to you to acquire literary style, your letters and reports being terse and clear of verbiage. The art of public speaking should be part of your equipment ; you may take the advice as sound from one who lacks it. It will always be pleasant in this room to hear the voice of any young man who will add to the interest of the subject considered ; he may often contribute profitably to the discussions. I speak of debating, not of bear-baiting. We have instances, fortunately rare, of young persons seeking prominence by the latter process ; perhaps giving notice to "ask questions"—a string of them, pertinent or impertinent. Of all things avoid professional politics and cabals. They disturb that tranquillity which is essential to the performance of good work, while they occupy time that should be given to the claims of art.

In this Institute, our Brotherhood, our aim must be to help one another. We do not all meet with equal fortune, and if success comes to you give a helping hand to your fellow who has less luck in the lottery. Fortune is a fickle dame, and none can tell which of you now entering the arena is to be the great architect of the future. The ranks are well filled, I will not say overcrowded, but for those of you who use your opportunities aright, who train seriously and possess your own souls, there will be work for your hands to do.

There is with us the beginning of an appreciation of architecture. There is the idea, comparatively new to us, called Town Planning ; the knowledge that we must work not only on our own plot, but consider also our neighbour, combining with him for a pleasant lay-out, a monumental disposition, and grouping of buildings.

We are in the habit of judging the standard of architecture by the public or prominent buildings of the year, and by such pretty pictures as appear in the professional journals. It is painful, however, to remember that these are a very small portion of the *building* that is done in the country, the mass of which knows no architect and is subject to no laws. In the future we trust that the speculating builder, and the hard-headed lawyer who finds him the money, will realise the advantage of the architect's help to improve his plan, to give pleasant proportion to his building, and a semblance to some recognised style, while saving him his present outlay on lavish and misplaced ornament.

I verily believe, in the period that you enter upon, architecture will rise to a higher level than it has known in our day. I earnestly hope, to achieve that end is the steadfast aim of you architects of the future. I wish you good luck, and a large store of happiness to be found in the work which it will be your privilege to do.

CRITICISM OF DRAWINGS SUBMITTED FOR THE INSTITUTE PRIZES AND STUDENTSHIPS 1909-10.

By MERVYN MACARTNEY, F.S.A. [F.].

Read at the General Meeting of the Royal Institute of British Architects, 31st January 1910.

MR. PRESIDENT AND GENTLEMEN,—

I FEEL deeply honoured in having been invited to review the works submitted for the Institute Prizes and Studentships. It is a privilege as well as an honour; but privileges, to be worth anything, are generally hedged round with duties, and so it is in this case. To discharge conscientiously this task is no light matter, especially for one, like myself, who has never entered any of these contests. I have never heard "the bells chime at midnight," nor have I racked my brain for recondite mottoes like "Touchsoane." There is this much to say for these competitions, that I firmly believe that they are awarded by the judges without fear or favour to the design or drawings considered best. I feel certain that your tribunal is absolutely impartial; and this fact must be of enormous value to you when entering these lists. It mitigates the soreness of defeat to know that you have lost because a better man has won. On the other hand, nothing discourages a man more than the feeling that he has been unjustly dealt with, especially when he is young and has not had any experience of the world's wicked ways. We should all be happy to stand in the shoes of the winners, and set out on our travels through the enticing lands which history points out as the birthplaces of our Art—to Italy, to Greece, to France, or, less distant, to wander through our own land with all the blithe carelessness of youth, the enthusiasm, the whole-hearted devotion to Art. And to those who have failed I would say, you can at least hope to follow them later. Although your work in the present instance has proved unsuccessful, it will surely, by the experience, by the increase to your knowledge, help to make you cultivated architects. It will do that at the very least; it may also lead you to victory another time.

But, after all, the reward is his who has through months of self-denial carried to completion a definite and difficult piece of work. And the feelings of Gibbon on relinquishing his pen after his labours on *The Decline and Fall of the Roman Empire* are not very dissimilar to those of the weary student who lays down his pencil with his last drawing finished.

I may be allowed to say a word on the value of these competitions. As you all know, architectural education at the Beaux-Arts is almost entirely a matter of "concours," and those, too, of a magnitude that would make most of us grey-headed; but you also know with what results. The great American schools do no less, and their recent achievements are no less astonishing. There may be some disadvantages in this system of education, but they seem to me counterbalanced by its obvious advantages. Apart from the effect on the student of competing with his fellows, and learning from his blunders, and getting rid of all the nonsense he may have imbibed, it prepares him for the wider strife of his later life. Most public buildings nowadays are put to competition, and offer to the young man unequalled opportunities of displaying his ability. I may remind you, too, that it has nearly always been the same; you all know that Brunelleschi was unsuccessful in a certain competition for bronze gates, and yet lived to crown St. Mary-of-the-Flower with a great dome.

It is sometimes objected that these competitions are too academic in character, too much removed from everyday practice to be of much use to the student. From this view I entirely dissent. The exigencies and shifts of real practice will come soon enough, and these academic exercises, while teaching design, give to the intellect an agility to be acquired in no other way;

and therefore I congratulate all students whose courage has successfully carried them through a long and arduous undertaking.

Two main branches of work have to be considered—studies of ancient building and original designs. Too much stress cannot be laid on the utility of the first of these studies. In no other way can the student learn to understand architecture as a thing of three dimensions—a thing solid and stable like the rocks and hills; a thing, like these, to stand through years and centuries exposed to the ravaging teeth of time. This is one of the most useful lessons the student can learn—that architecture is not paper. By studying ancient buildings he will learn to understand the weights of architectural features, their values. If he analyses the impression made on his mind by a building, he will discover the qualities that make for sound architecture—repose, dignity, and unity. However much he is interested in detail, he will find that these are like notes of music—serving merely to build up some grand symphony of sound.

The greatest thinker of the eighteenth century, one whose mind like the very sun irradiated everything, likened architecture to “frozen music.” I like this simile, for it seems to crystallise in two words all criticism of great architecture. And no one who has been moved and delighted by some fine building will, I think, be inclined to doubt its truth. So that the student should try to discover the vital qualities in the building he chooses to delineate, and pay more attention to the masses than to the details which only help to build up the main conception. In his drawing out he should endeavour to be as clear and concise as possible, trying to express the spirit of the work—as far as this can be done by geometrical drawing—rather than his own idiosyncrasies.

With the original designs, clear and simple draughting should be striven for. But this is secondary to the design, and the student before entering this phase of his work should have made himself quite clear as to the requirements of the programme. From this brief premise let us pass to a short review of the work itself which has been submitted in the present instance.

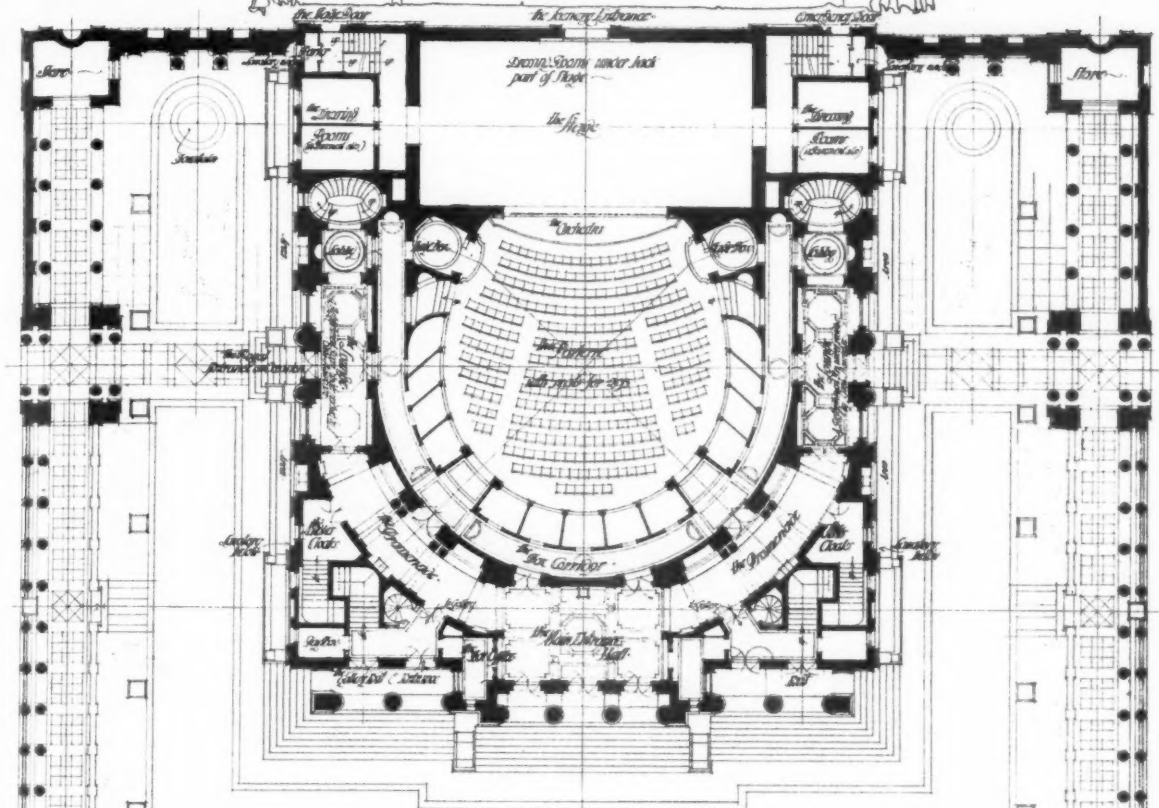
The drawings as a whole are not of transcendent excellence. Indeed, I consider that, taking them *en masse*, they are below the average. There are some good examples of draughtsmanship and colour, but they are few. There is little unanimity in the rendering of drawings, which, by the way, adds considerably to the difficulty of judging, and points to the fact that there is at present no definite teaching in this country. There are almost as many styles of drawing as there are candidates. Some are in the French style, but they lag far behind the real thing; others are done in a slap-dash “Art Nouveau” with a Teutonic touch that is rather amusing.

The good old-fashioned type has still its followers. Originality has a certain charm, and has the additional, questionable, advantage of attracting attention. This is notably the case in the design “Horseshoe,” awarded the second prize in the Soane Medallion competition. But it would be impossible to live in the same house with that perspective.

Now, if one looks at the drawings collected at the Victoria and Albert Museum, one is struck by the sobriety and dignity of the exhibits. There is no attempt to advertise the cleverness of the draughtsman. It is good honest work, and attempts only to render truthfully what it set out to do without any *arrière pensée* of applause. It may be said here that this quiet, unobtrusive draughting requires more skill and patience than the slap-dash method. Perhaps the extensive use of perspectives is the cause of this anxiety to shine. Personally I instinctively decline to be drawn by the alluring and meretricious. I should recommend students to leave out all unnecessary details, such as figures and motor-cars—the guardsman and nurse-maid seem to have had their day, but other figures as ill-advised and as badly drawn have taken their place, which always remind me of the blind man’s remark in the New Testament that “he saw men as trees walking”; and as for the motors—no self-respecting inspector would give them a licence.

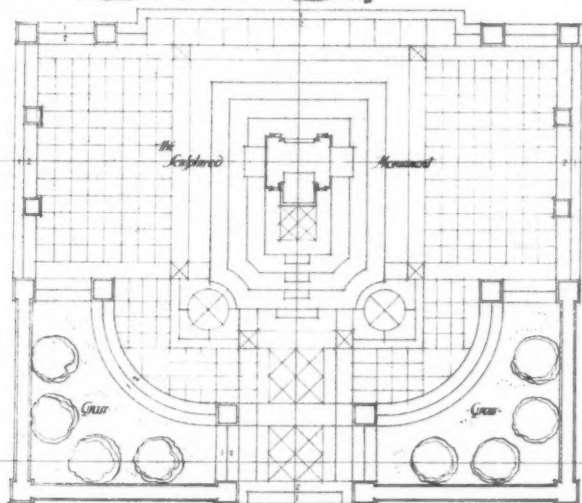
Taking the awards as they appear in the Institute JOURNAL, we have the measured drawings first. The first prize is awarded to the author of a set of drawings showing the Wellington monu-

A SHAKSPEARE MEMORIAL THEATRE



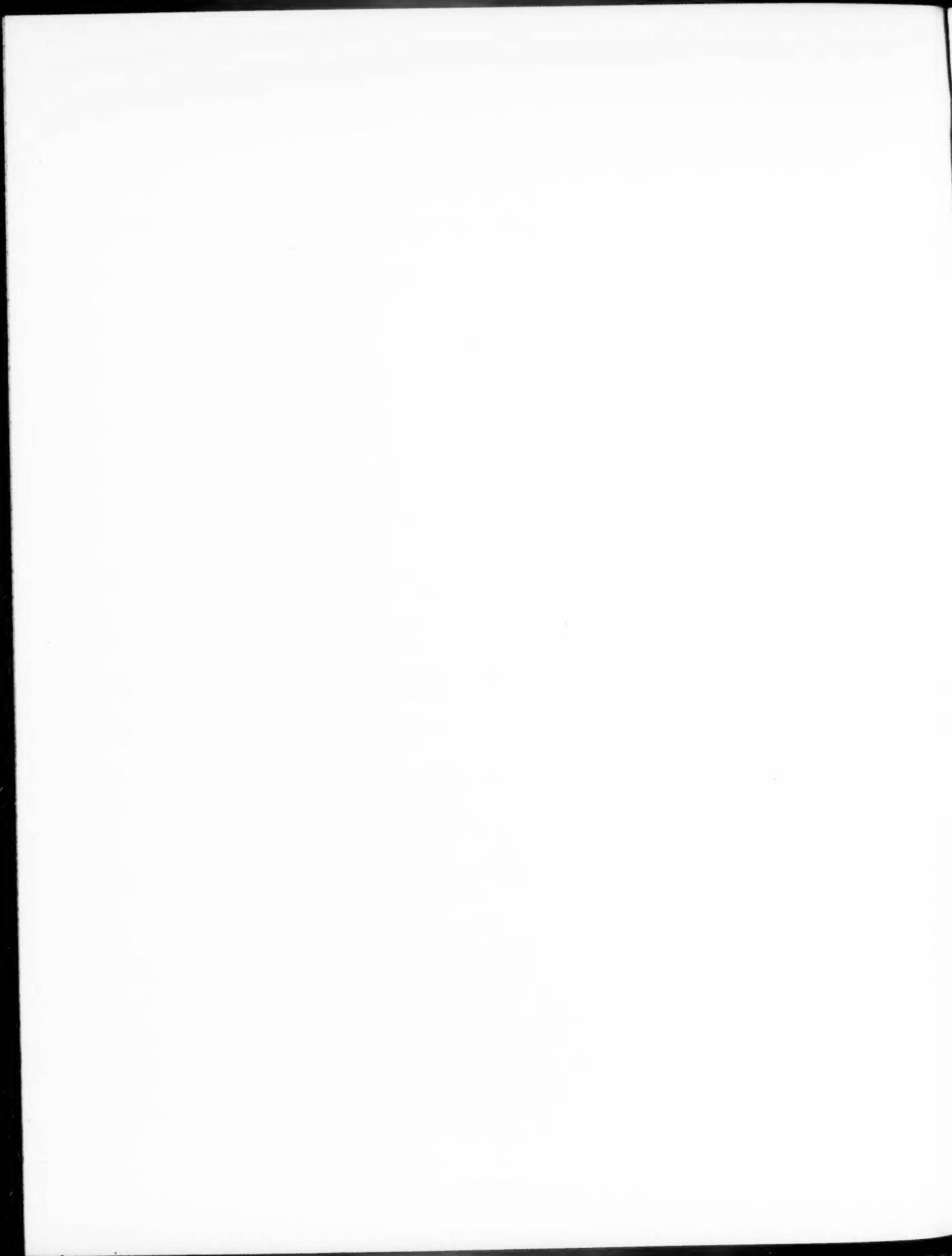
GROUNDFLOOR
PLAN OF THEATRE

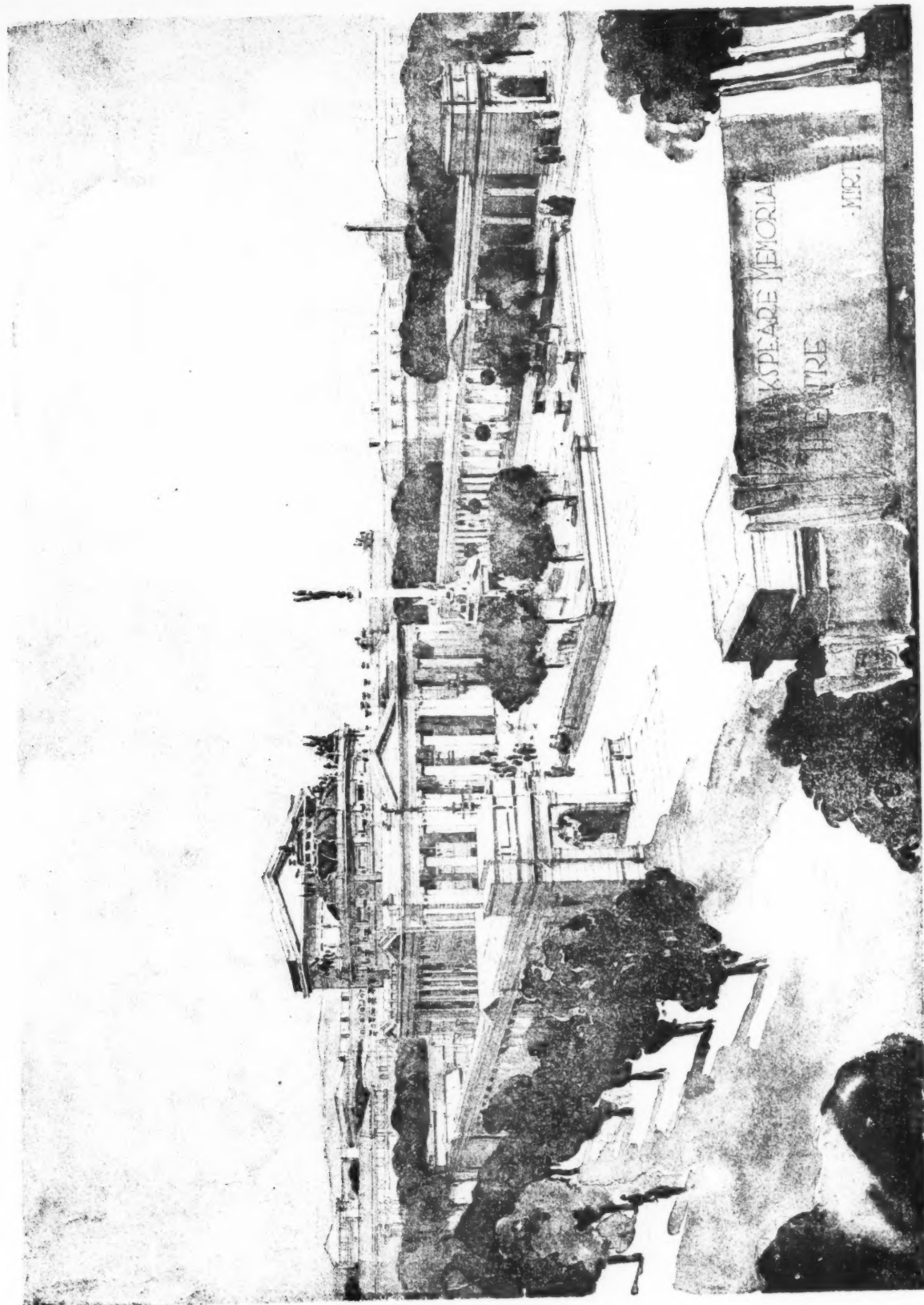
Accommodation	Porter	- 86.
	Boats	- 225.
	Quarry	- 221.
		Total 532



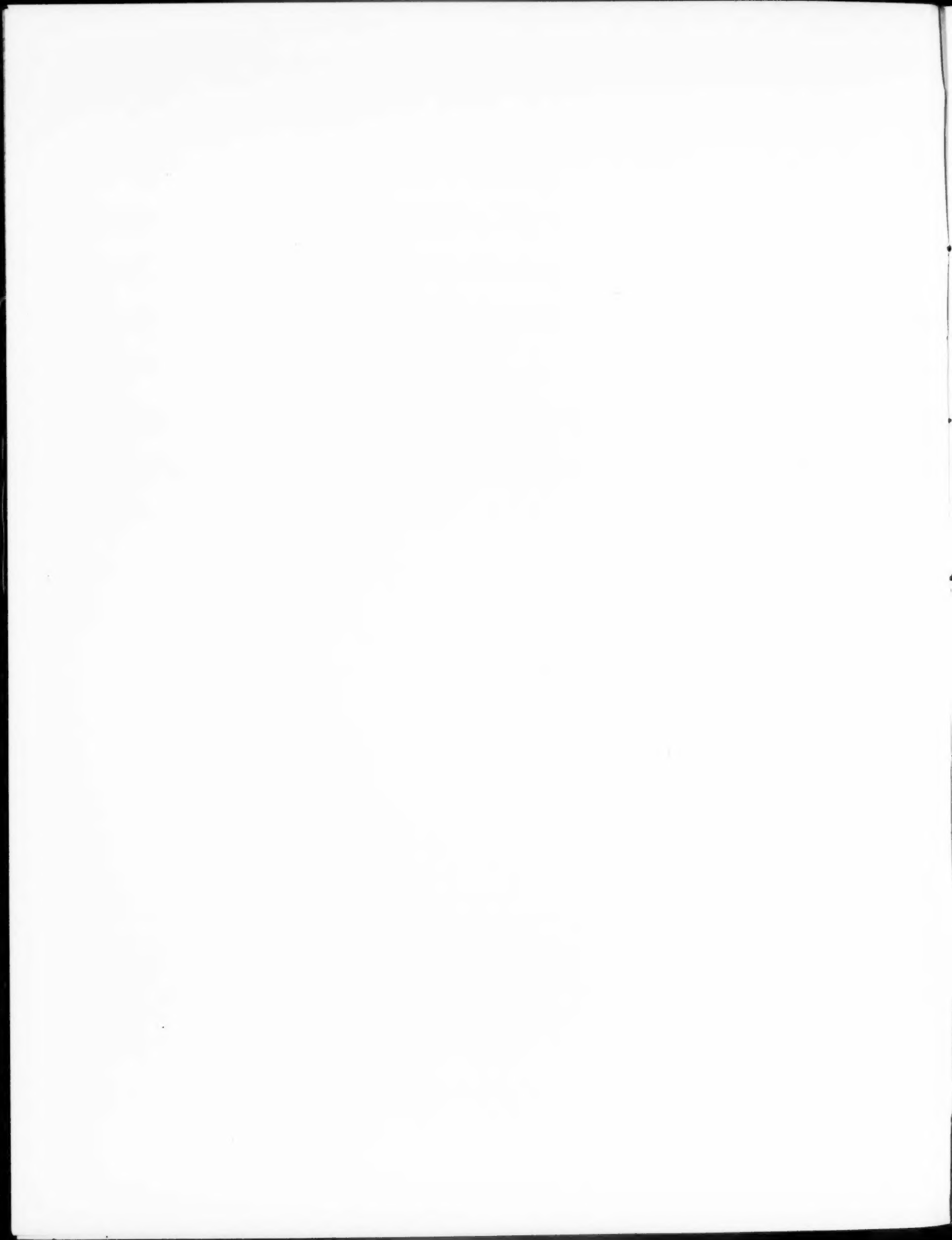
NORTH

R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
SOANE MEDALLION.—FROM DRAWINGS SUBMITTED BY MR ALICK G. HORSNELL,
AWARDED THE MEDALLION AND £100.



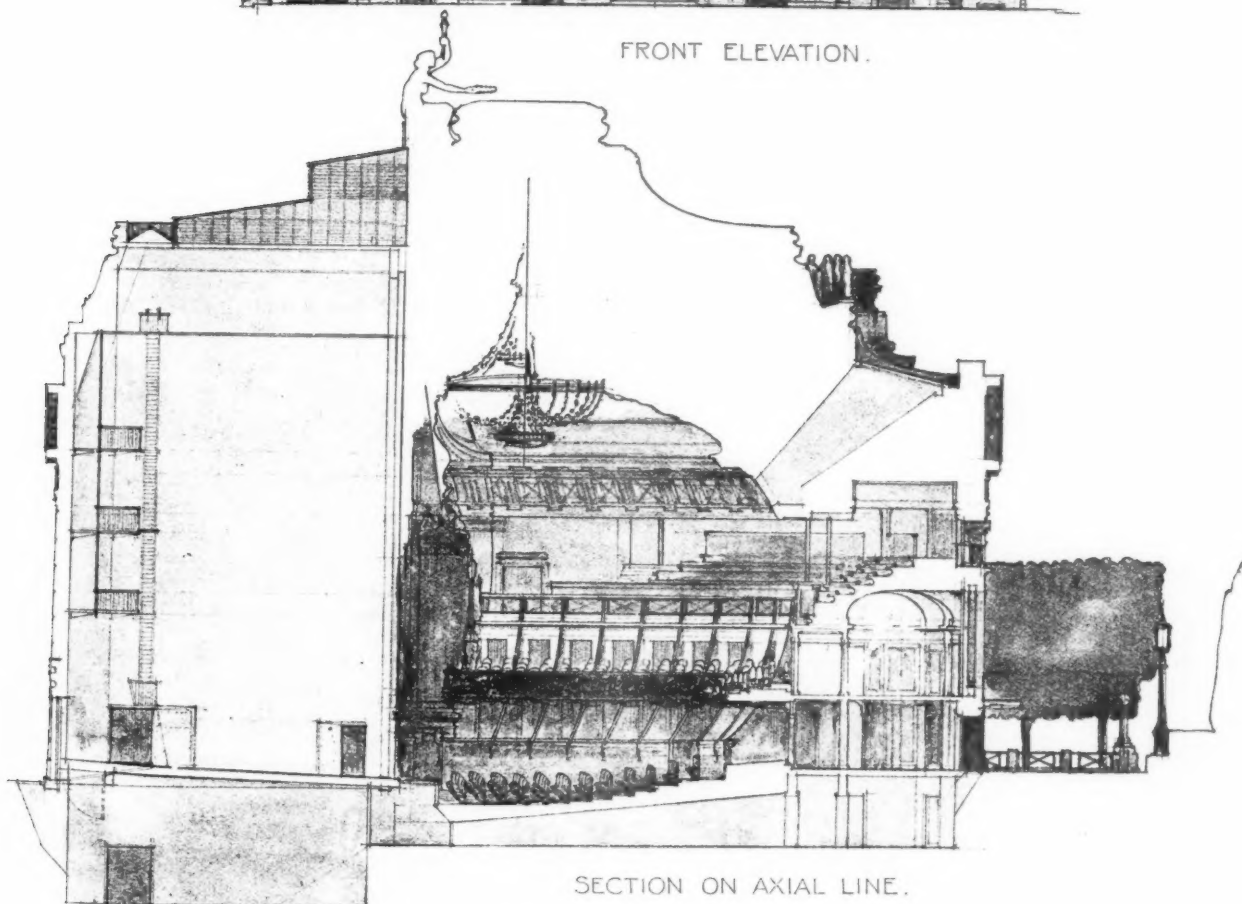


R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
SOANE MEDALLION.—FROM DRAWINGS SUBMITTED BY MR. ALICK G. HORSNELL,
AWARDED THE MEDALLION AND £100.



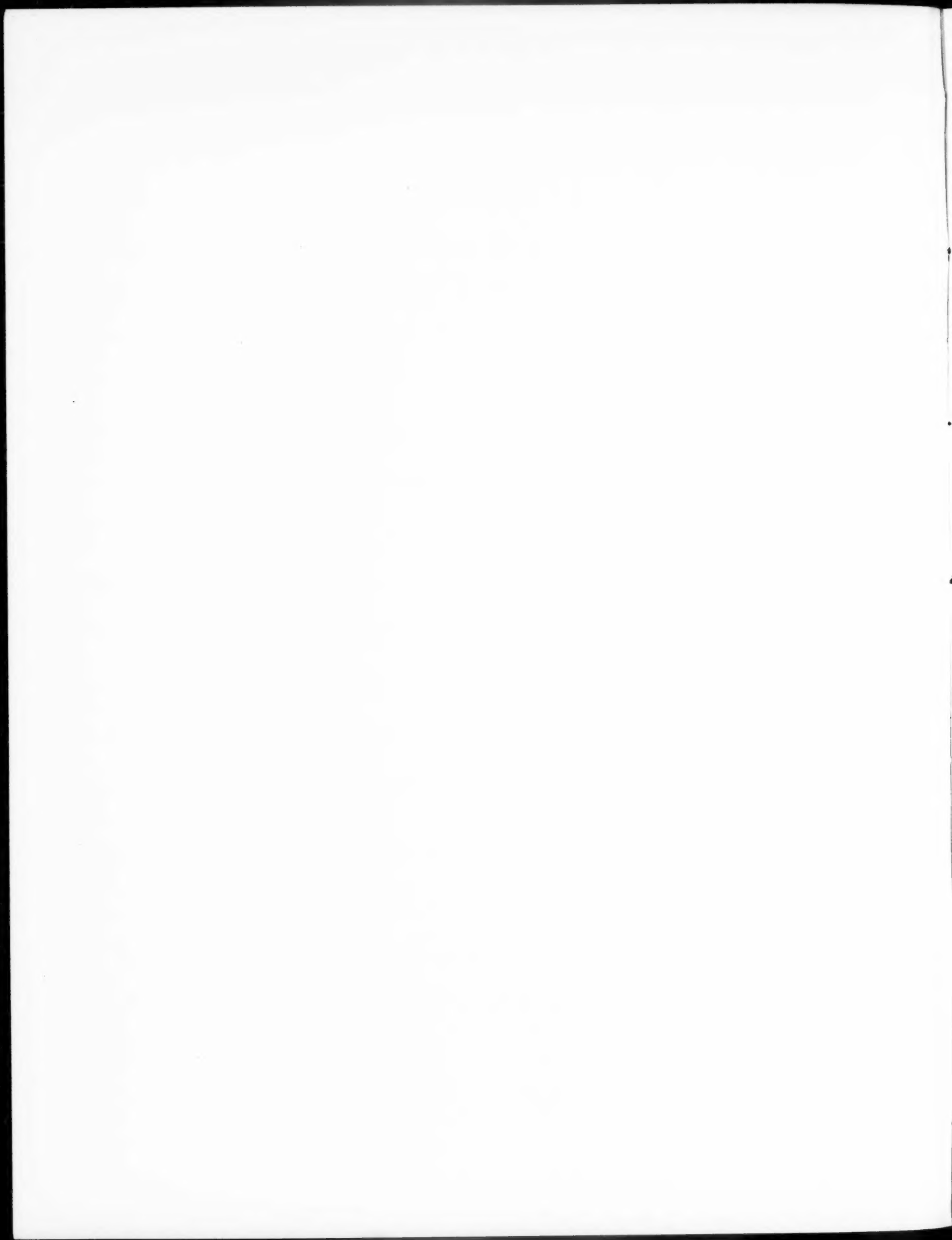


FRONT ELEVATION.



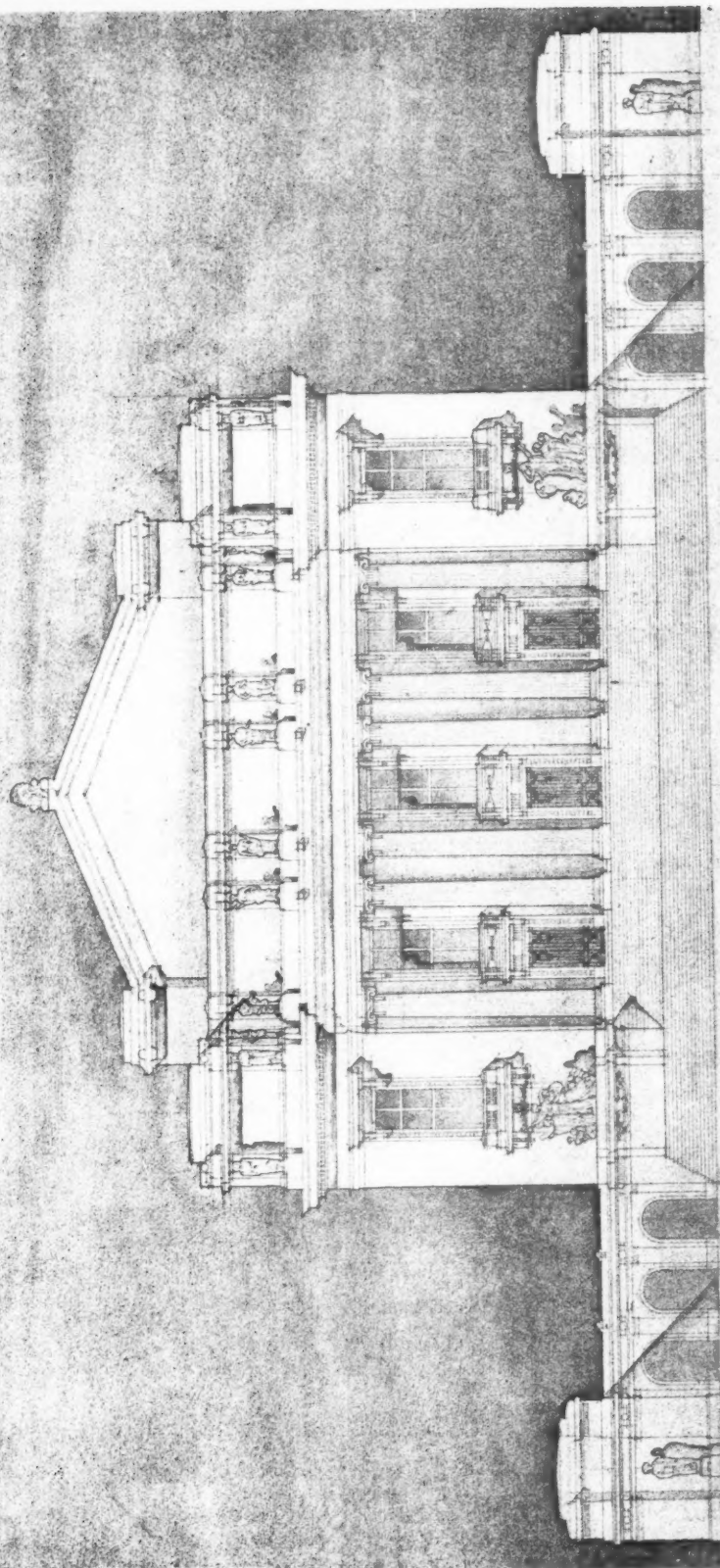
SECTION ON AXIAL LINE.

R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
 SOANE MEDALLION.—DESIGN FOR A SHAKESPEARE MEMORIAL THEATRE:
 FROM DRAWINGS SUBMITTED BY MR. ADRIAN BERRINGTON ("HORSE SHOE"), AWARDED
 CERTIFICATE OF HON. MENTION AND £10 10s.



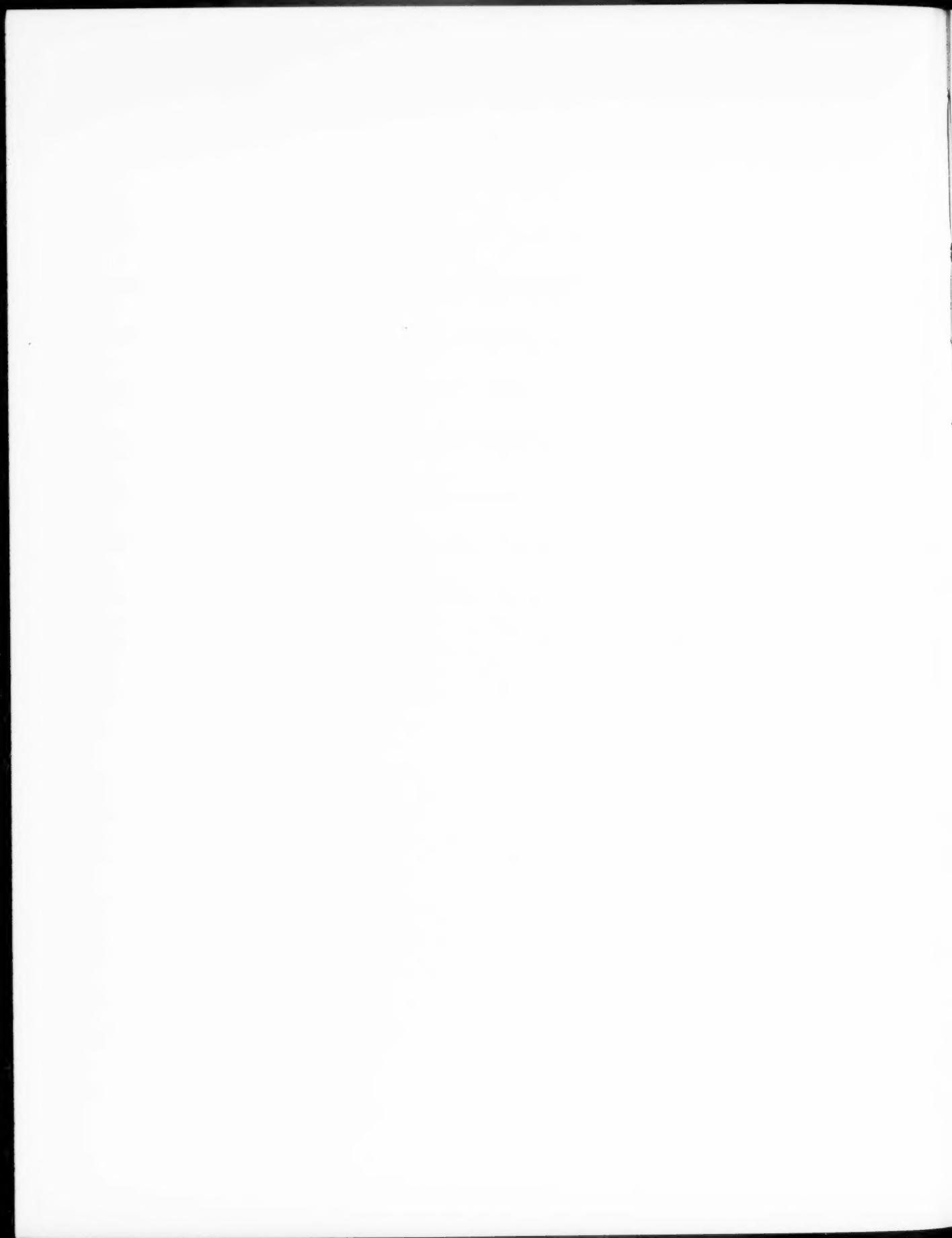
A SHAKSPEARE MEMORIAL THEATRE

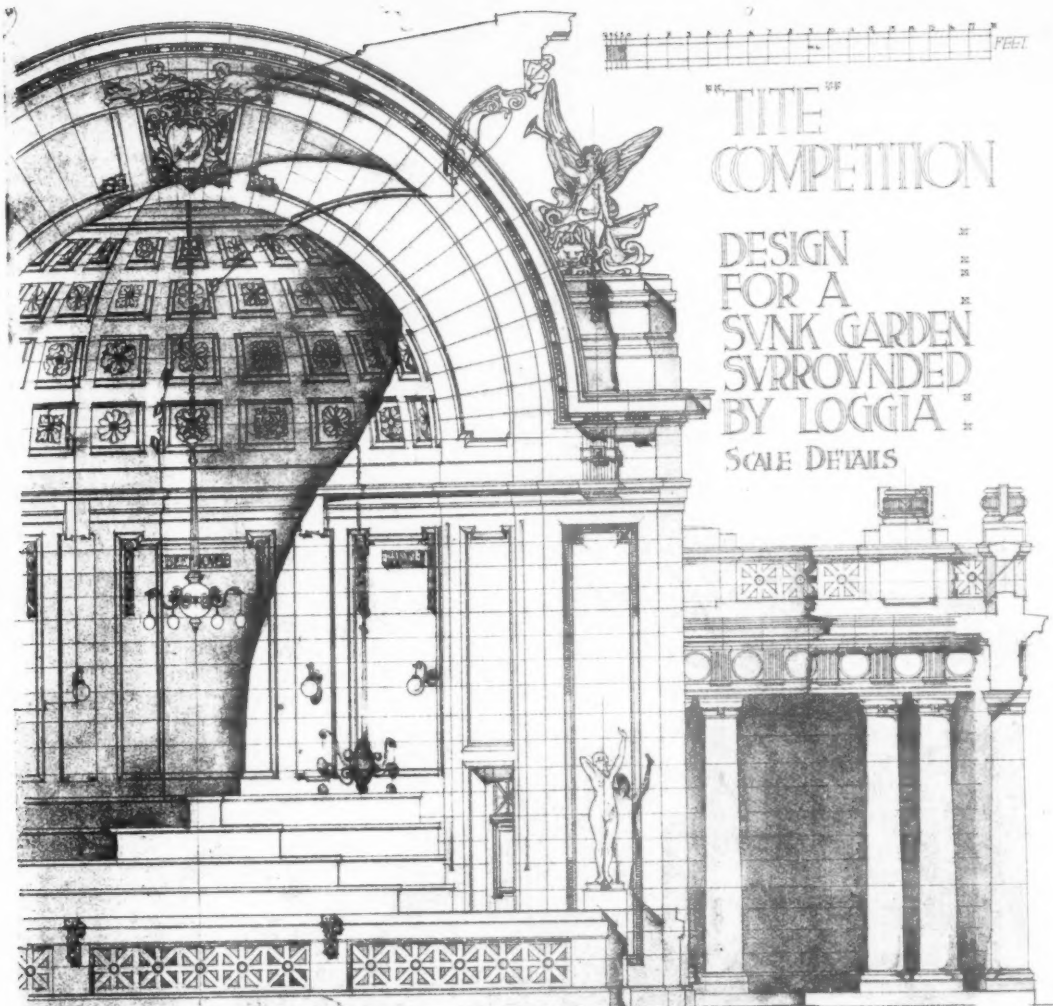
SCALE  FEET



THE ELEVATION TO FORE-COURT

R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
FROM DRAWINGS SUBMITTED BY MR. W. J. KIEFFER ("FORWARD")

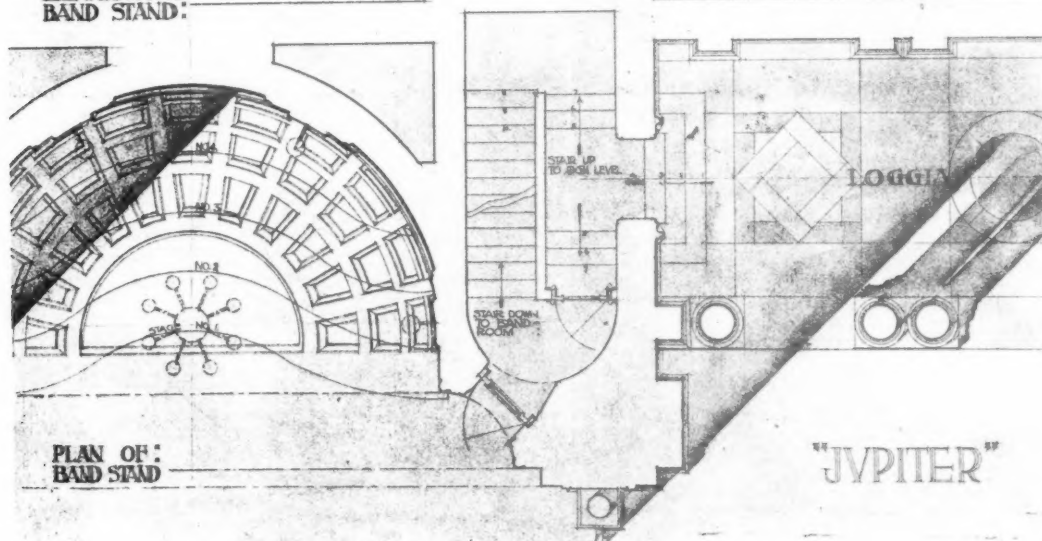




TITLE COMPETITION

DESIGN
FOR A
SYNK GARDEN
SYRROUNDED
BY LOGGIA
SCALE DETAILS

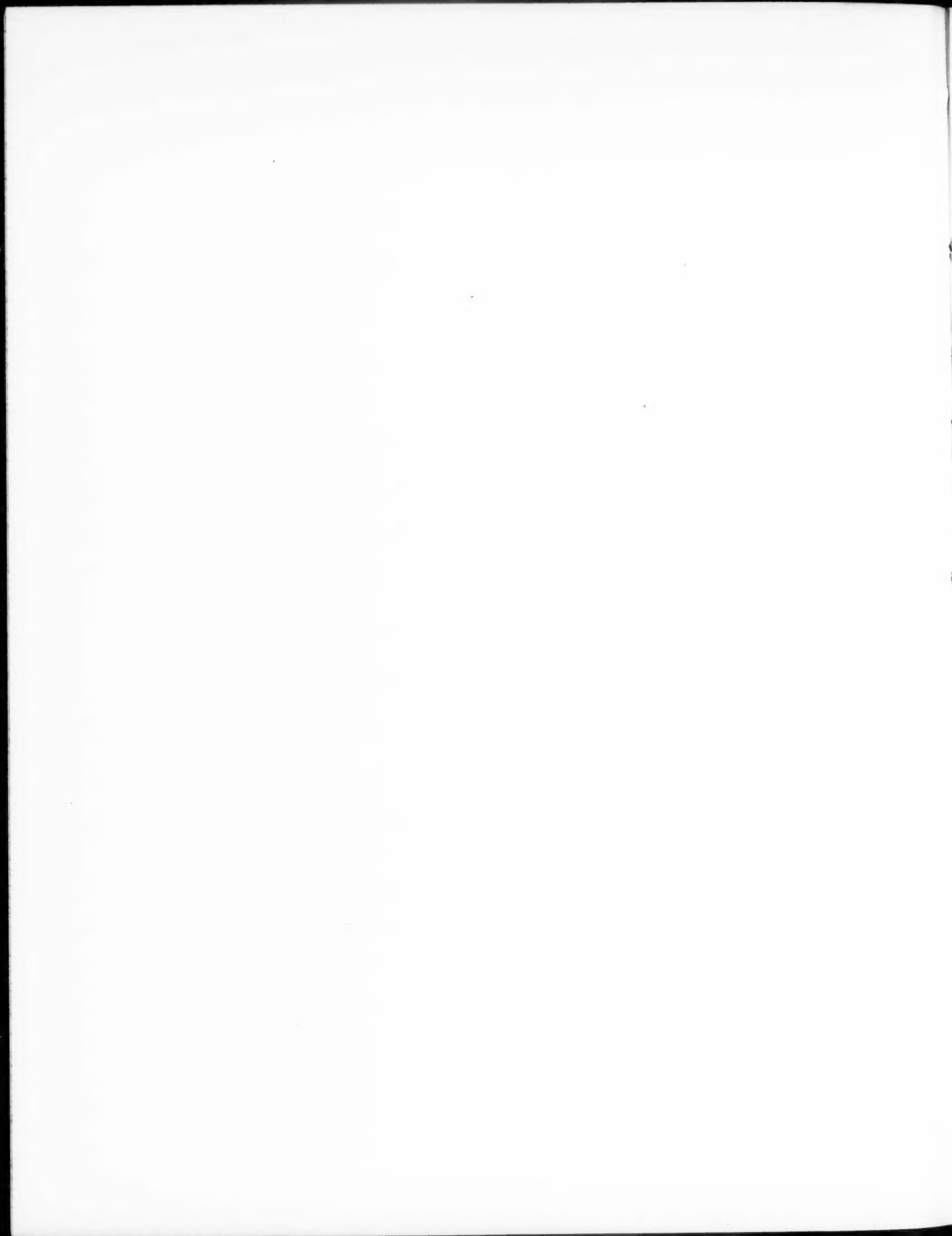
ELEVATION OF
BAND STAND:

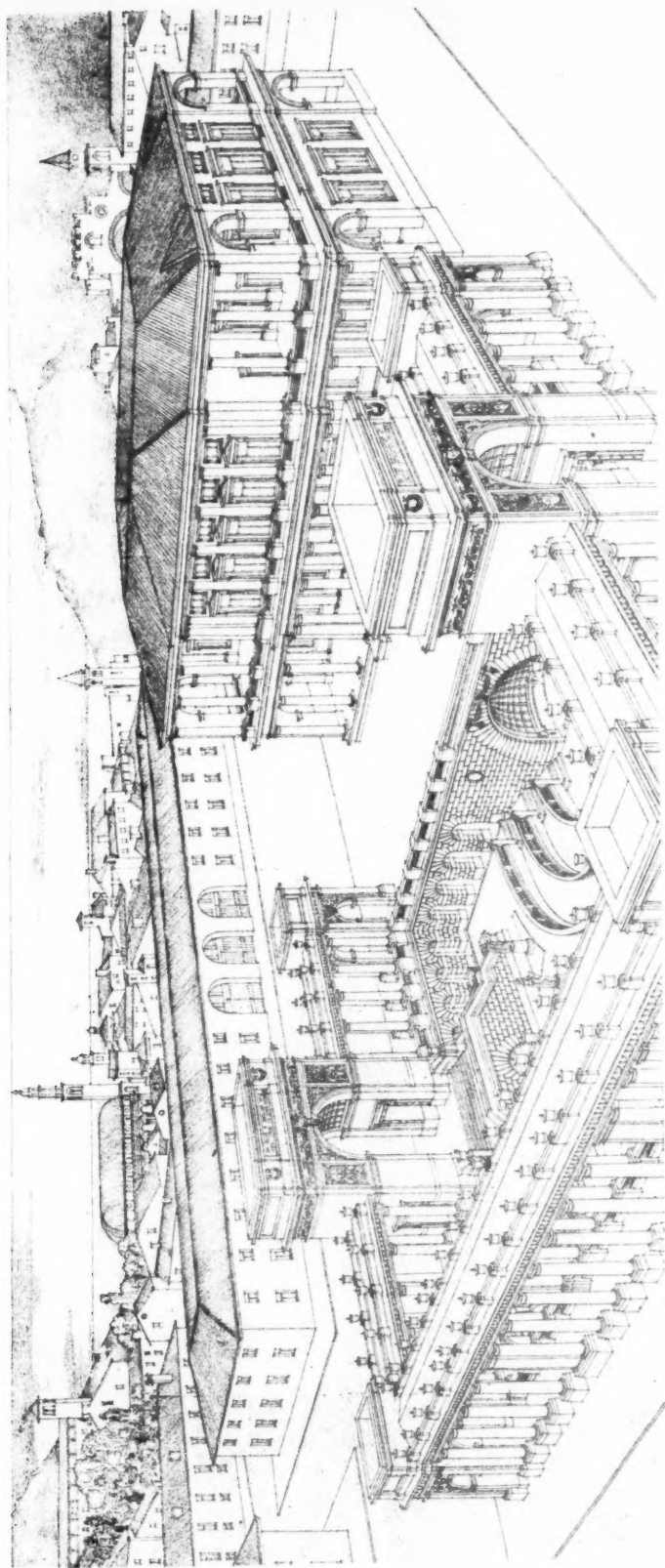


PLAN OF:
BAND STAND

"JVPITER"

R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
FROM DRAWINGS SUBMITTED BY MR. WILLIAM A. ROER, AWARDED
CERTIFICATE OF HON. MENTION AND £10 10s.





THE TITLE COMPETITION
 A SUNK GARDEN
 SURROUNDED BY LOGGIE
 FORMING THE FORECOURT
 TO A CITY HALL

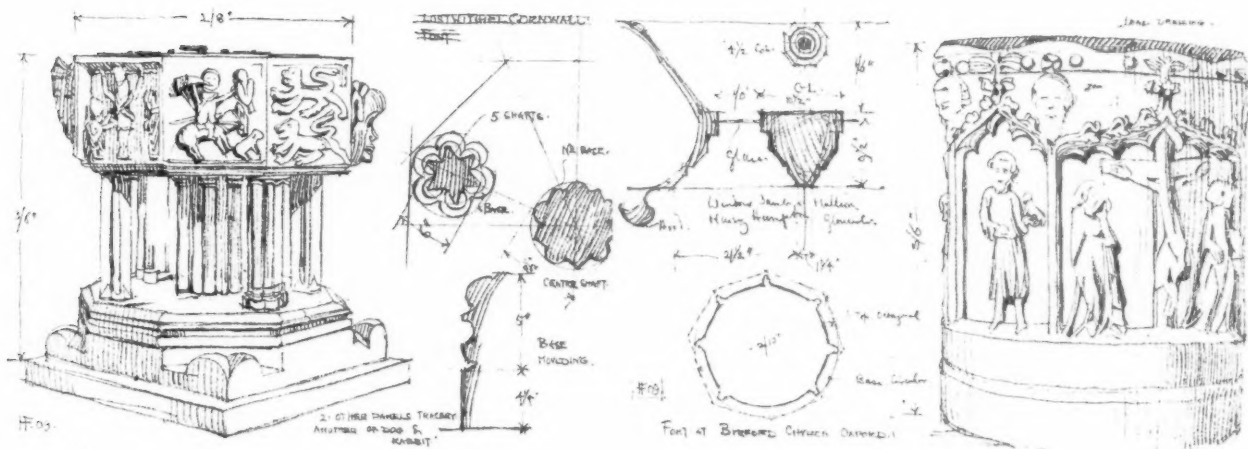
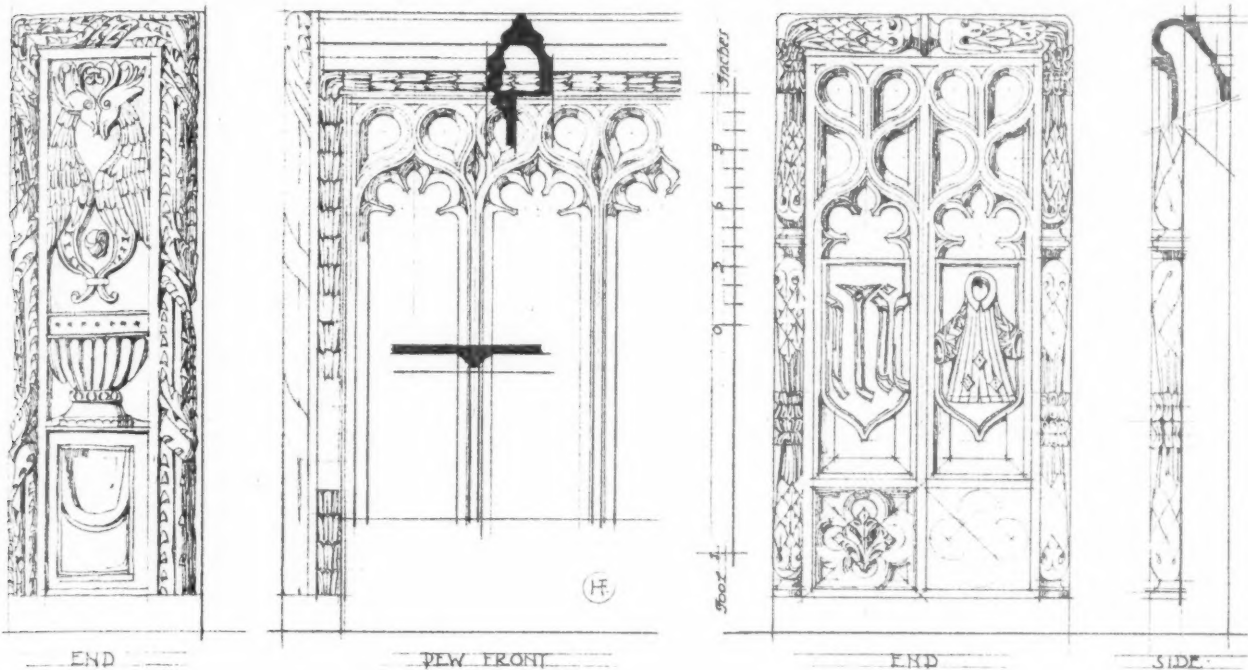
PERSPECTIVE VIEW

R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
 FROM DRAWINGS SUBMITTED BY MR. W. M. FRISKIN, AWARDED
 CERTIFICATE OF HON. MENTION

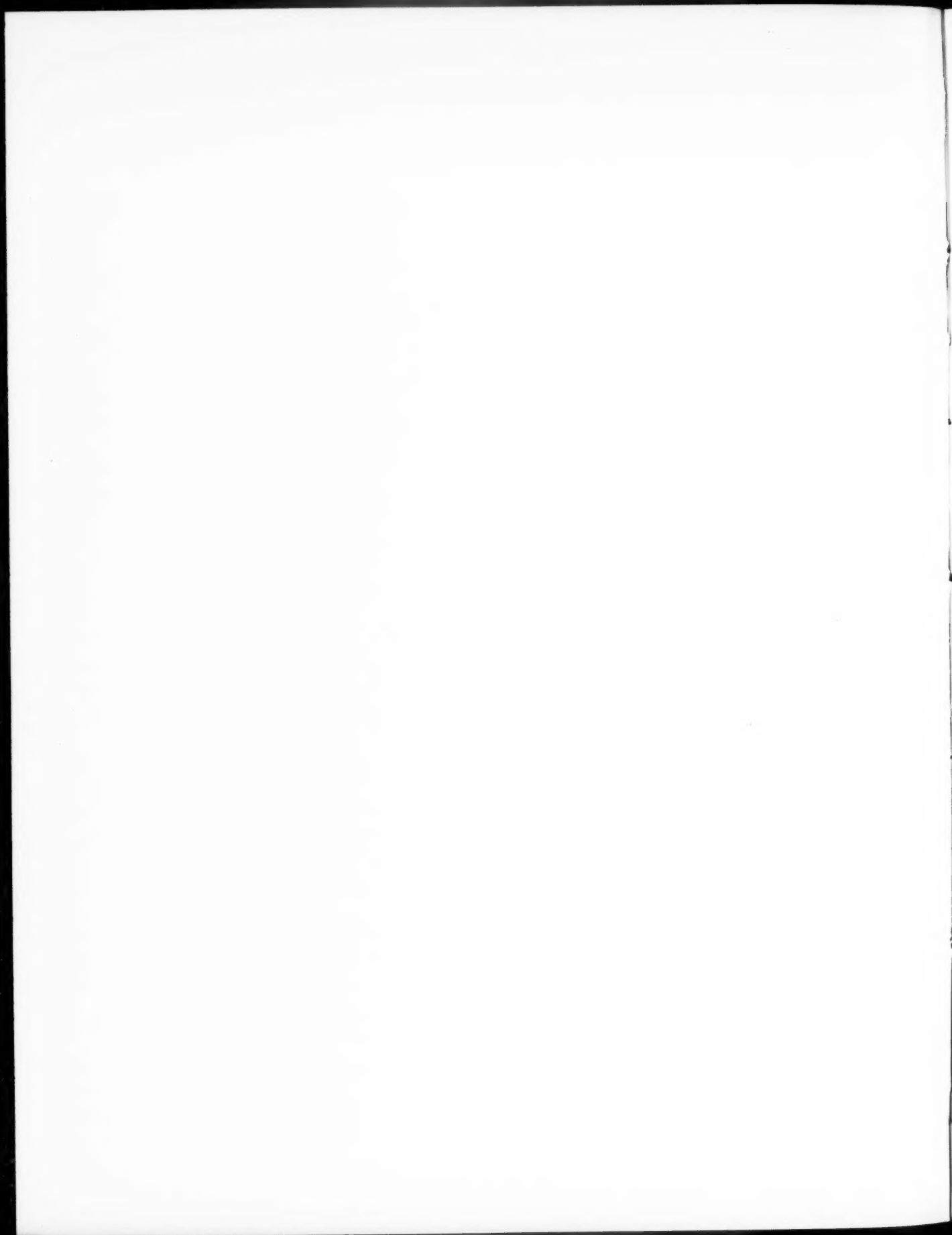
"TOMASKA"

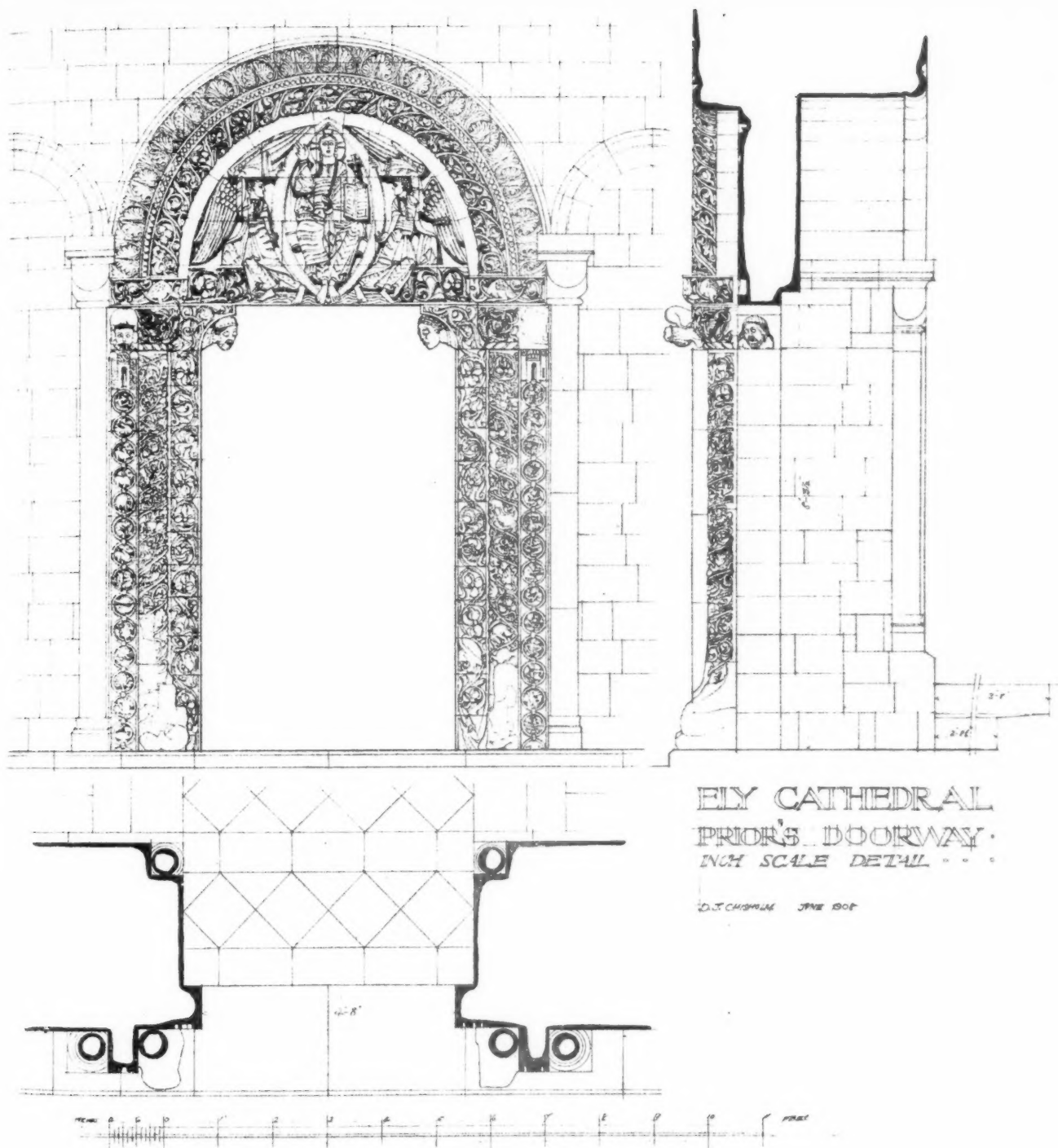
ST LEVAN CHVRCH CORNWALL.

Carved Oak Bench Ends

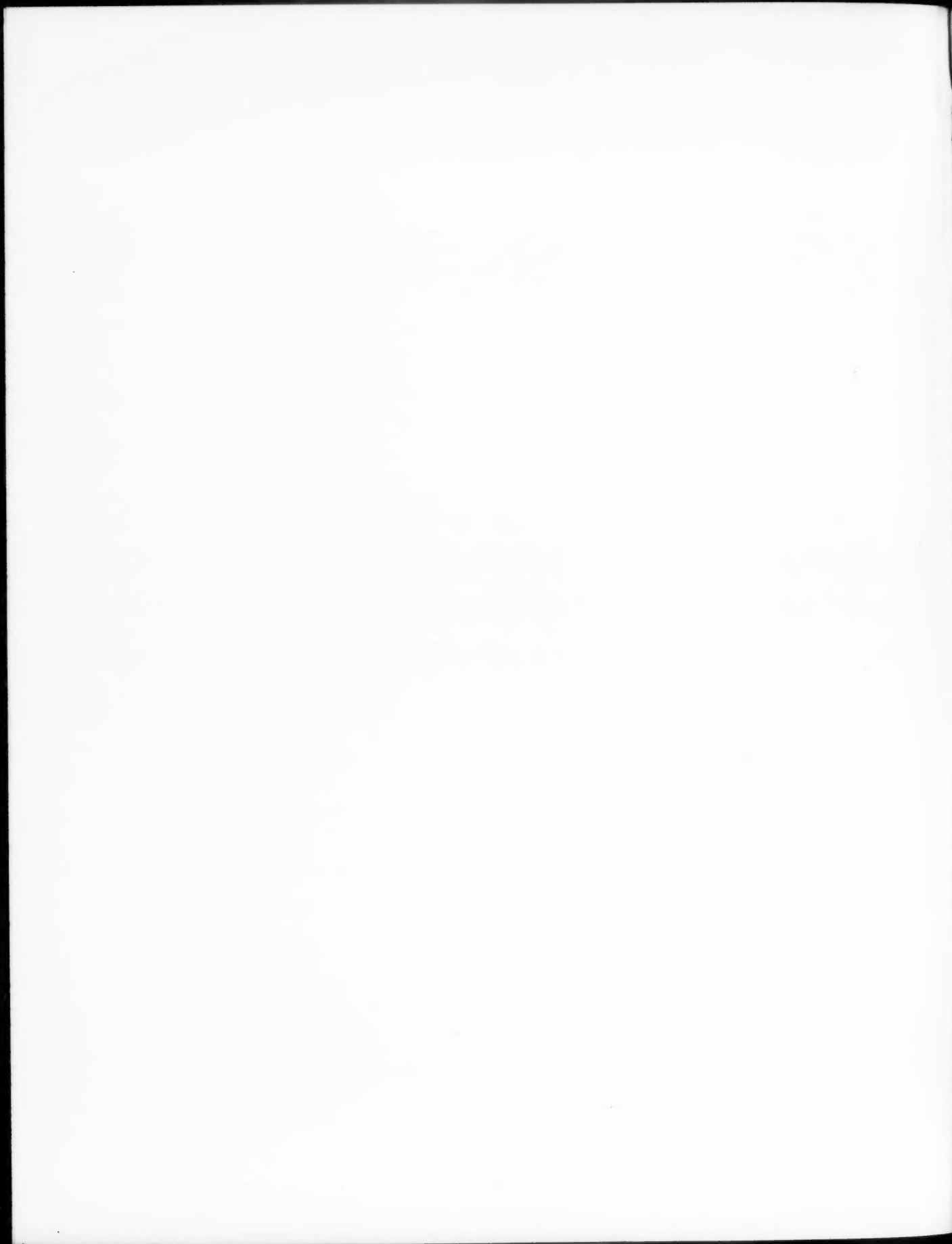


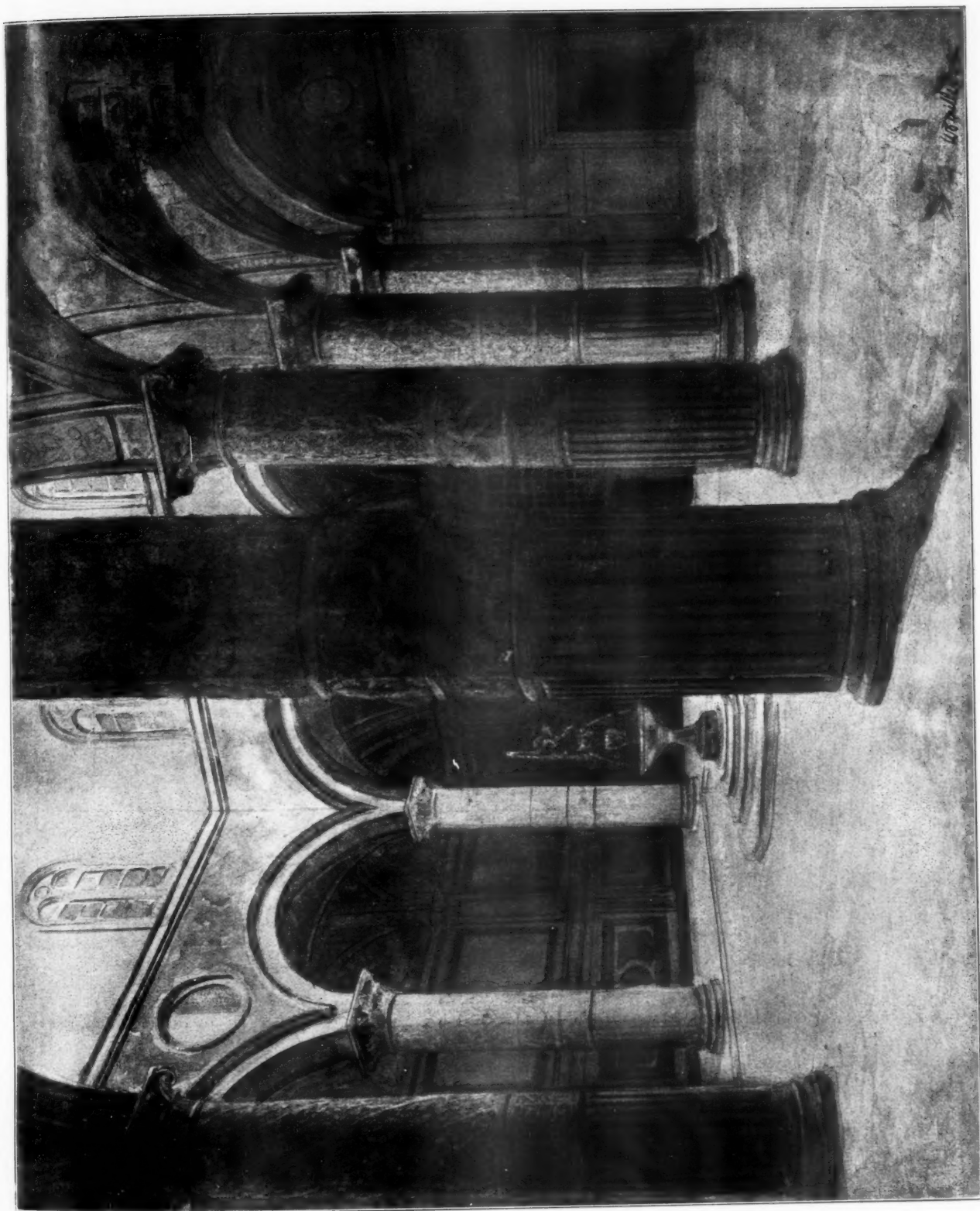
R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
 PUGIN STUDENTSHIP.—FROM DRAWINGS BY MR. H. H. FRASER, AWARDED
 THE PUGIN MEDAL AND £40.





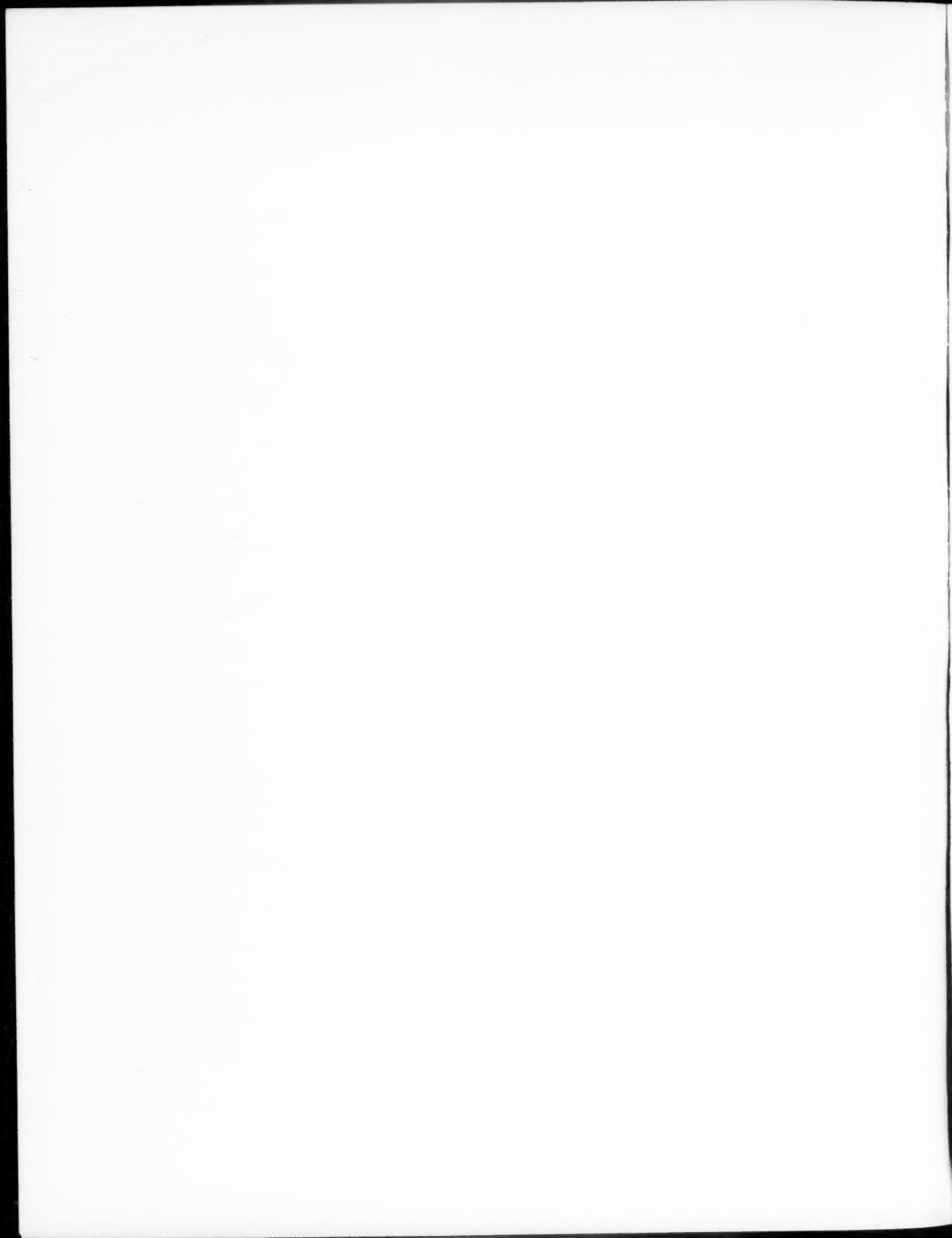
R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
PUGIN STUDENTSHIP.—FROM DRAWINGS BY D. J. CHISHOLM, AWARDED
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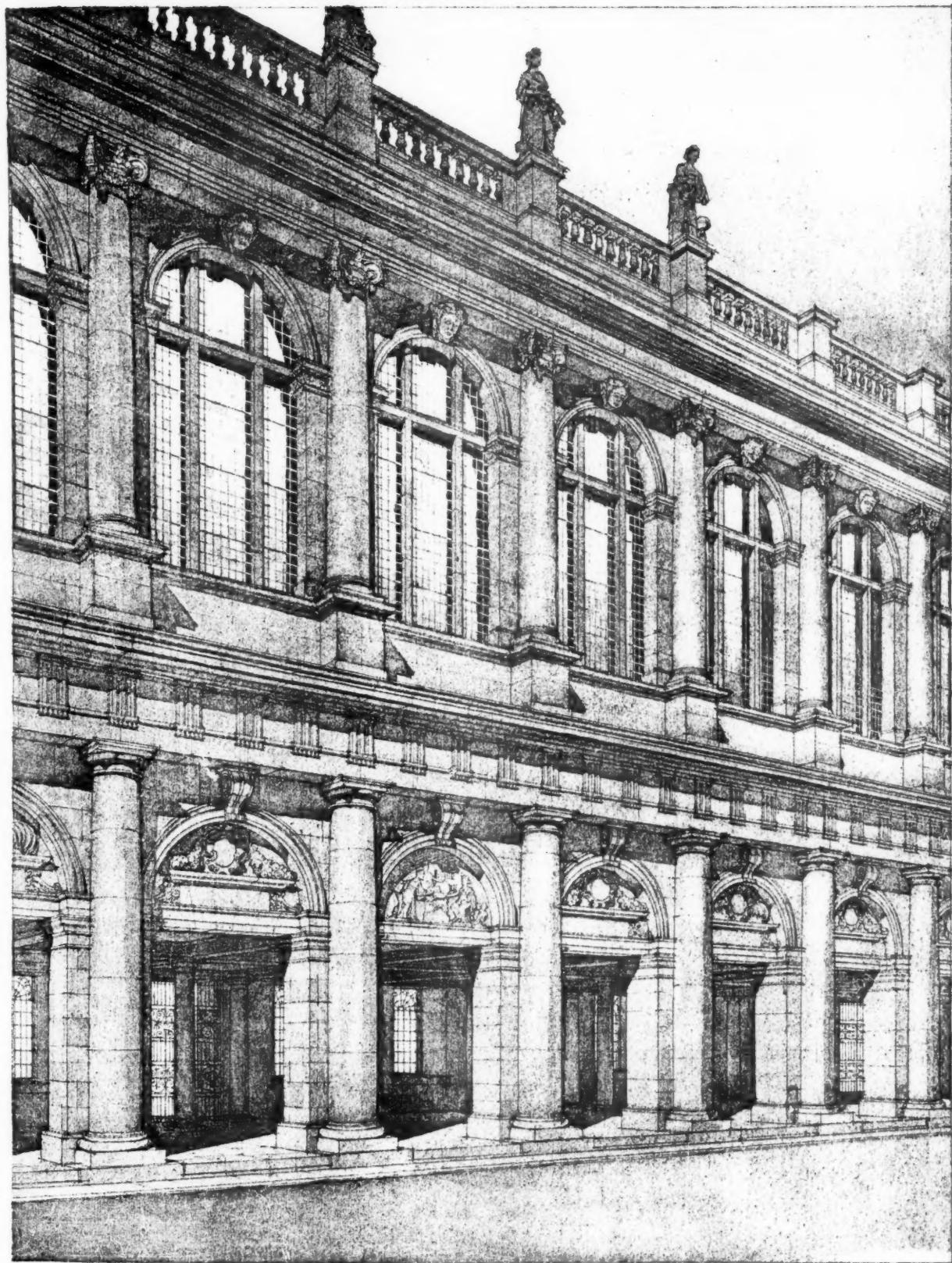




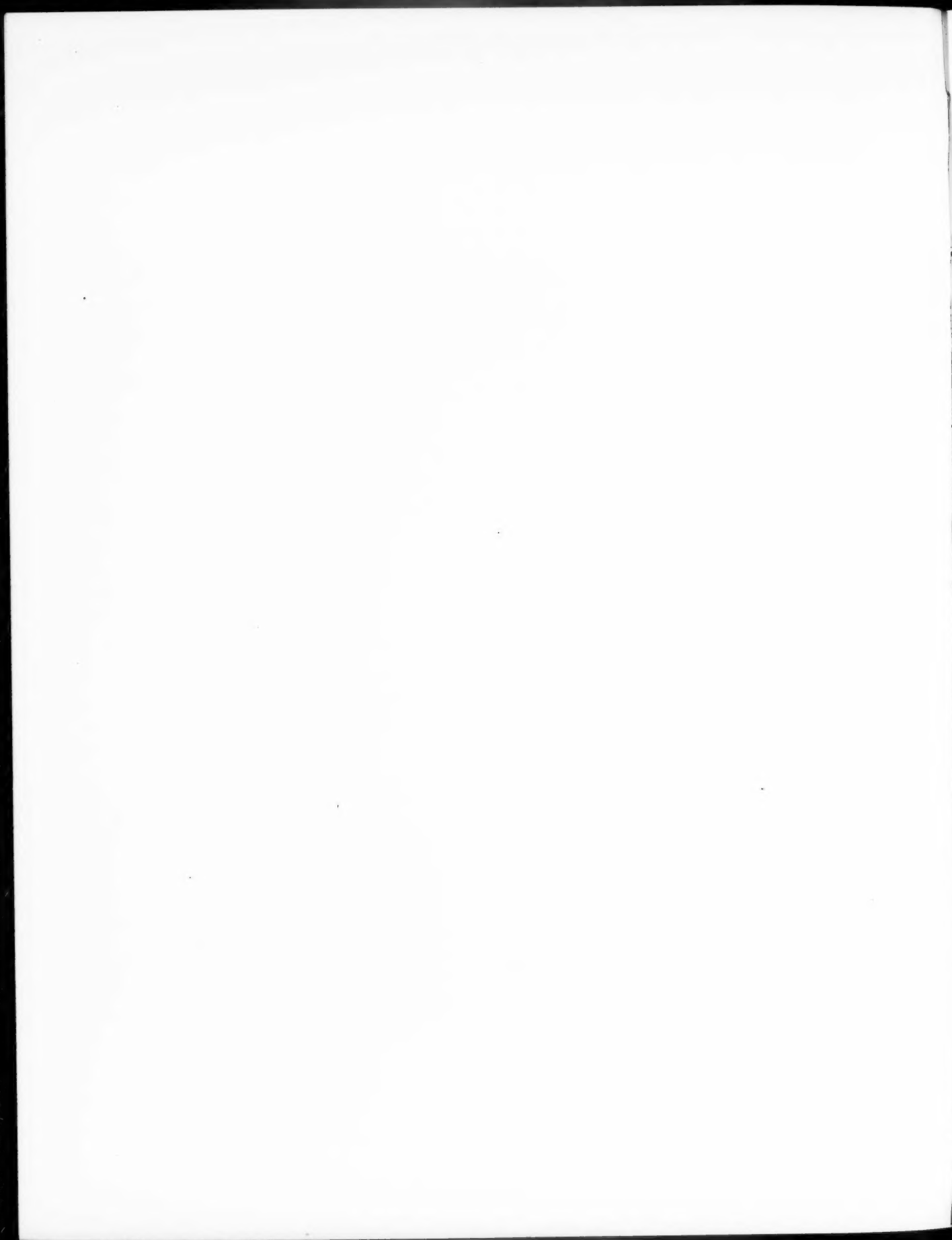
R.I.B.A. PRIZES AND STUDENTSHIPS 1910.

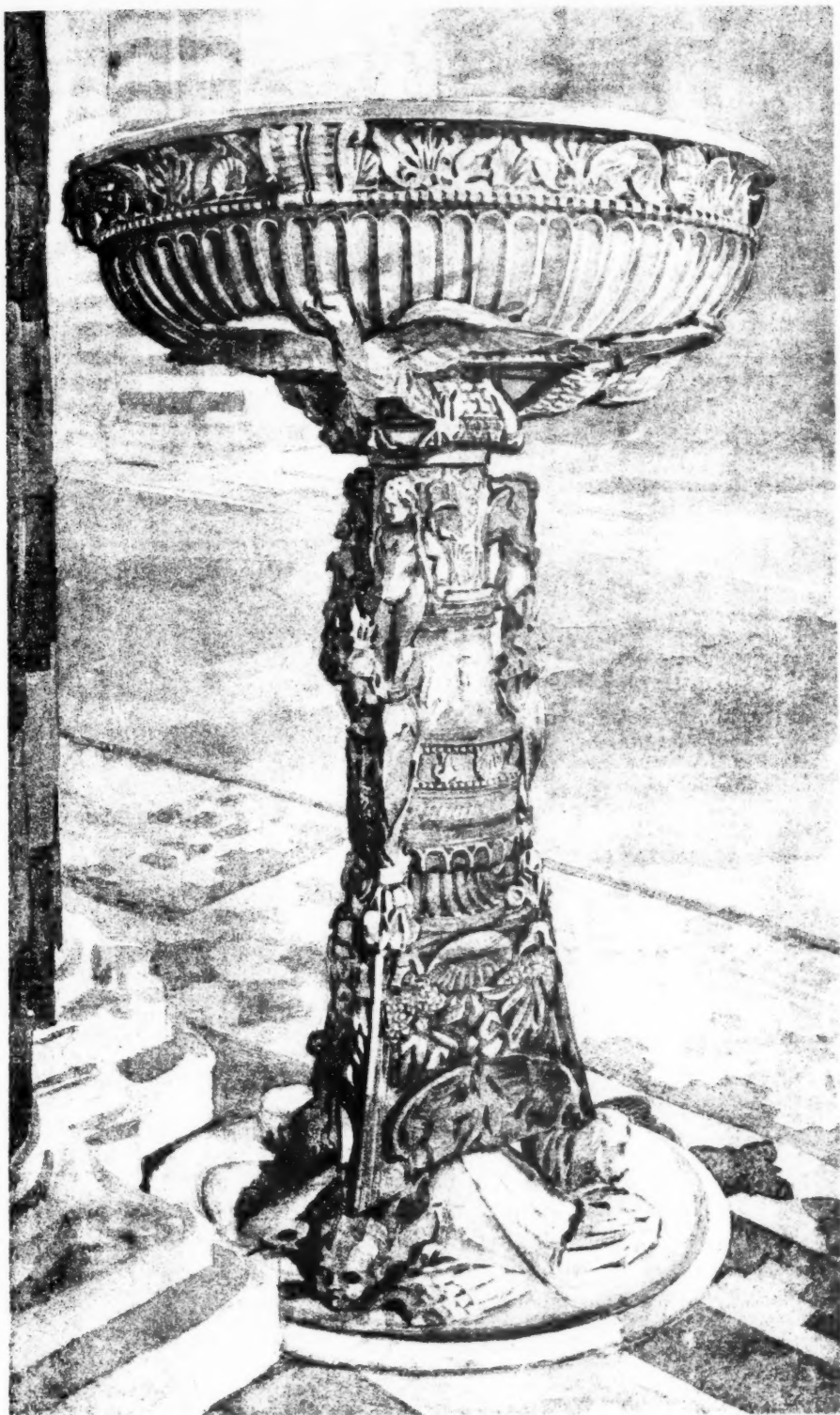
OWEN-JONES STUDENTSHIP: STUDY OF THE CORTILE IN THE PALAZZO VECCHIA, FLORENCE: FROM DRAWINGS BY
W. O. MILLER, AWARDED STUDENTSHIP AND £100.



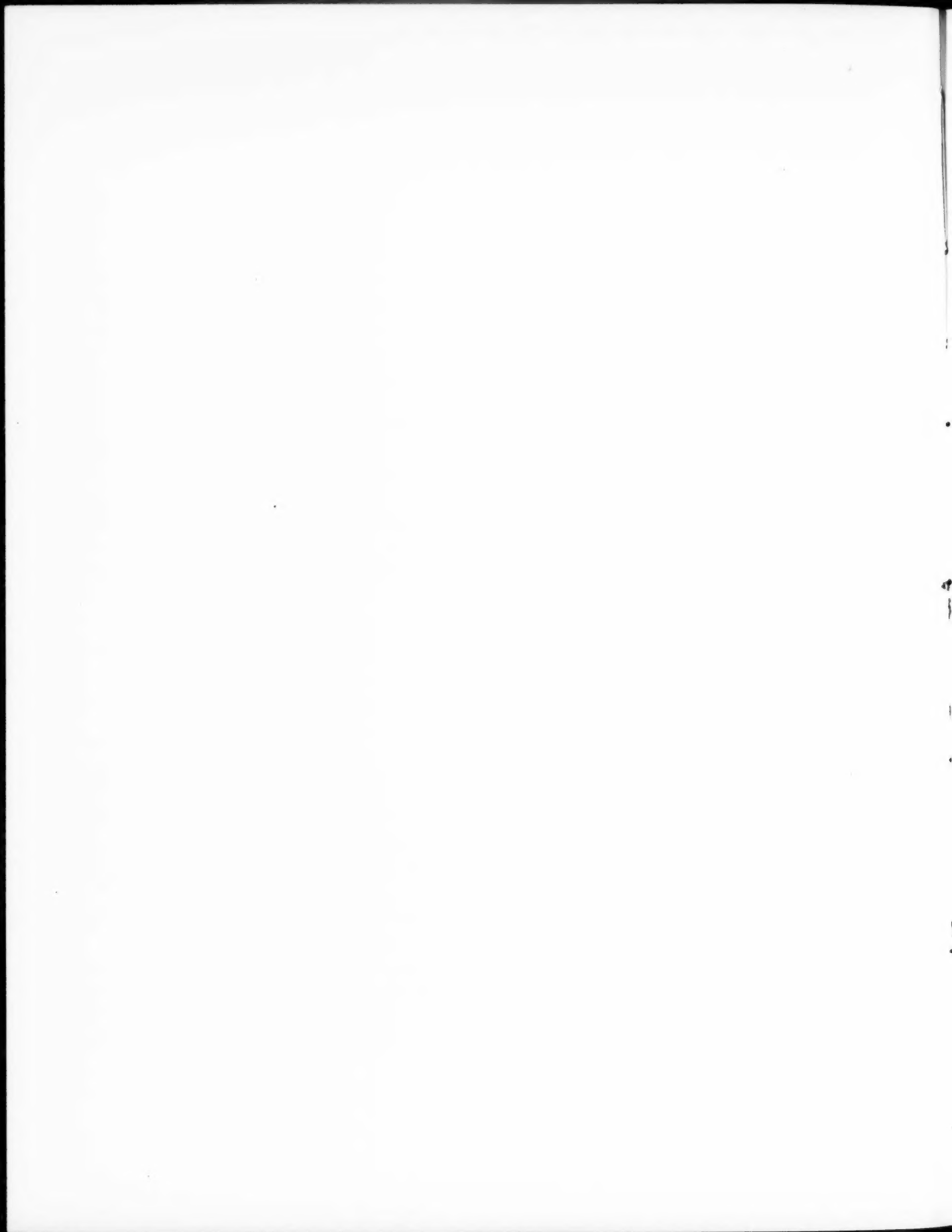


R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
ARTHUR CATES PRIZE.—TRINITY COLLEGE LIBRARY, CAMBRIDGE: FROM DRAWINGS BY
MR. C. D. CARUS-WILSON, AWARDED THE PRIZE OF FORTY GUINEAS.

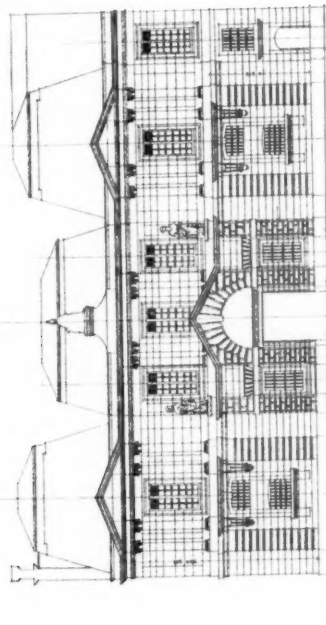




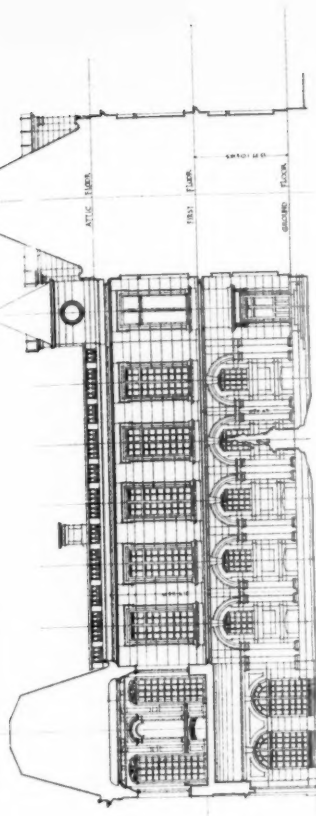
R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
ARTHUR CATES PRIZE.—WATER-BASIN, SIENA CATHEDRAL: FROM DRAWINGS
SUBMITTED BY MR. A. G. HENDERSON.



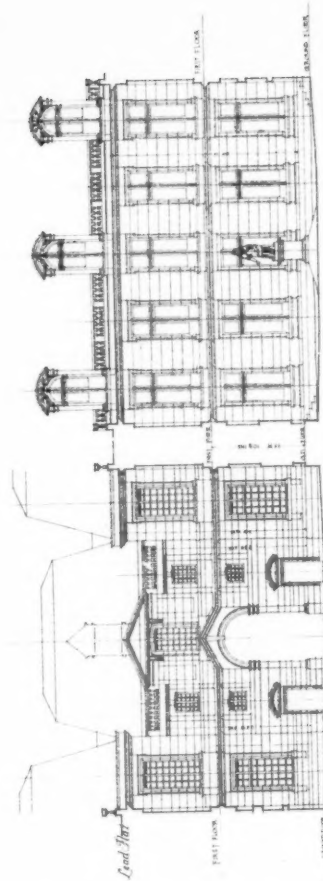
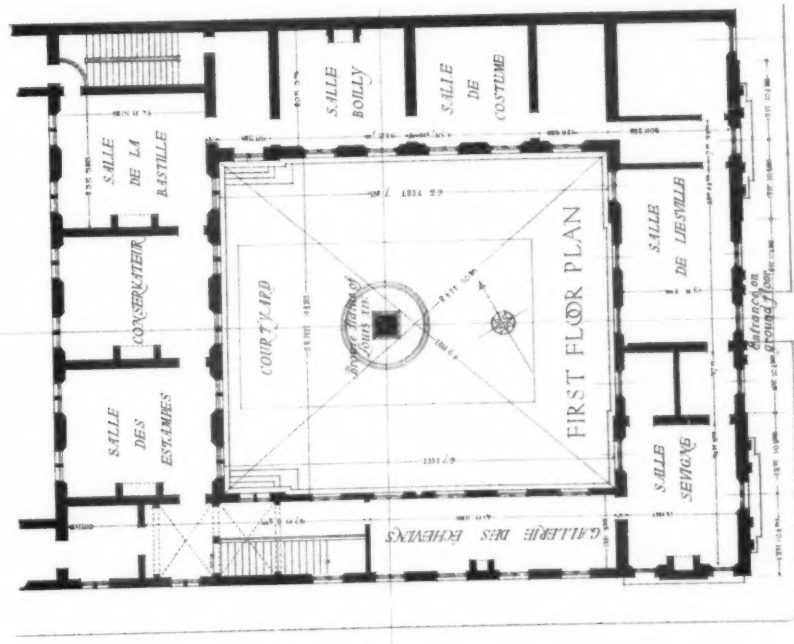
HOTEL CARNAVALET. PARIS



EAST ELEVATION

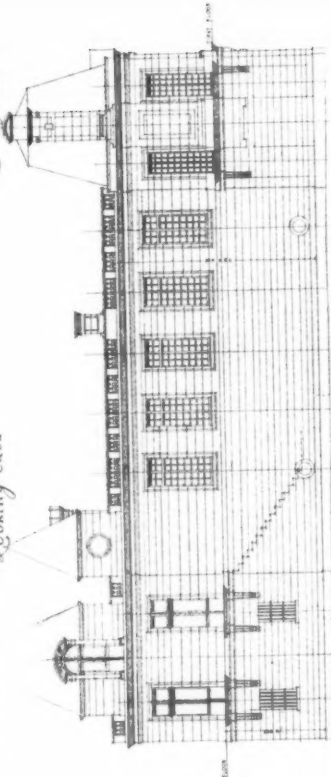


LONGITUDINAL SECTION



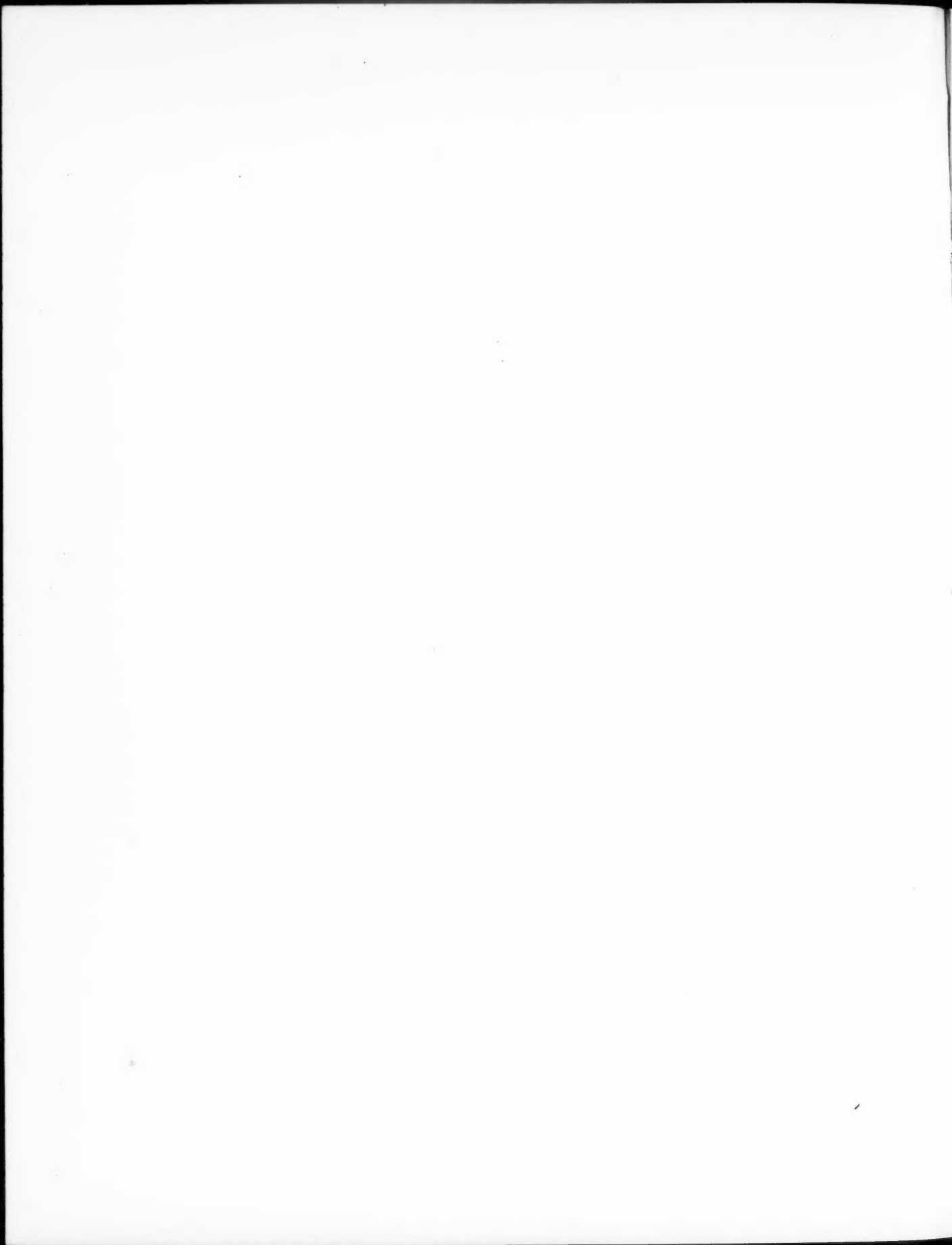
SECTION THROUGH COURT
Looking East

SECTION THROUGH COURT
Looking West

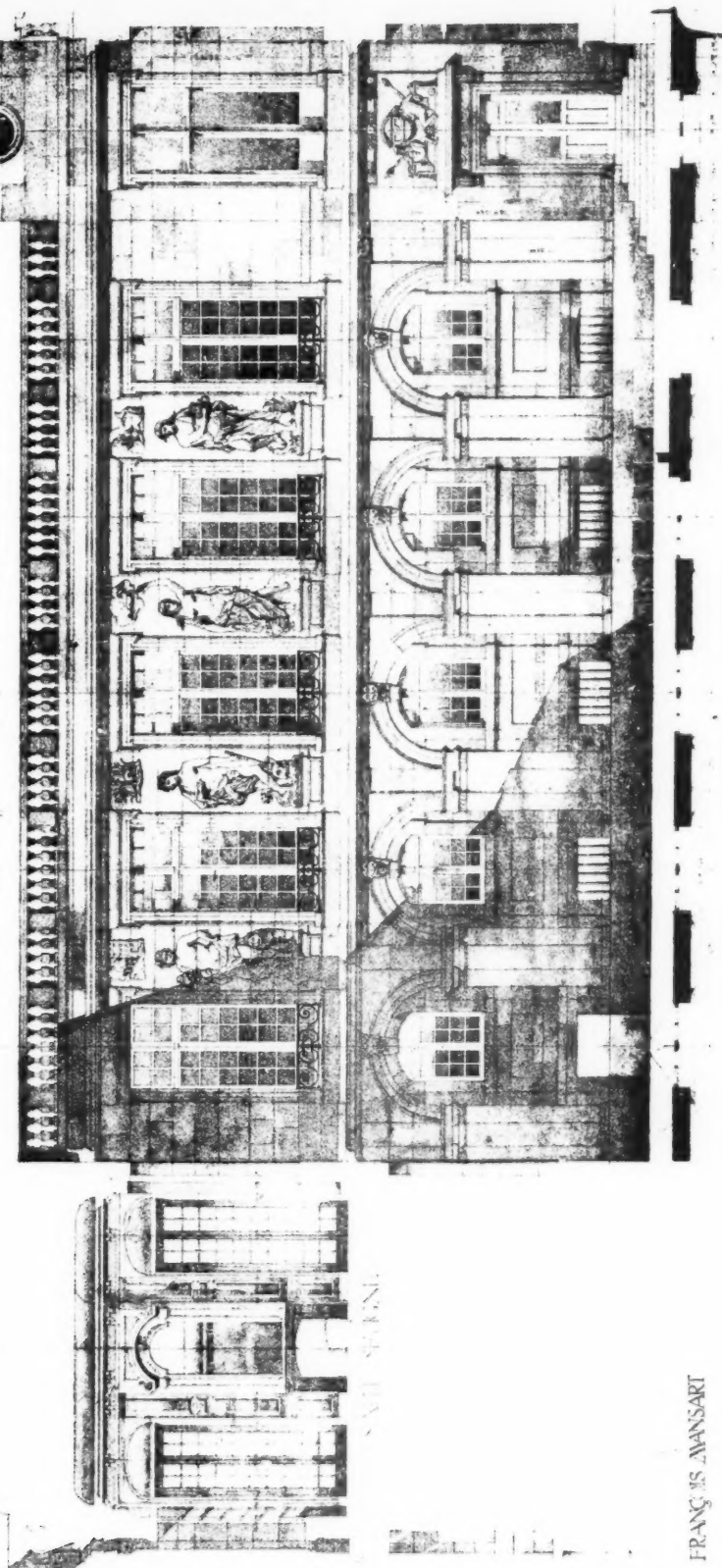


SOUTH ELEVATION

R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
FROM MEASURED DRAWINGS SUBMITTED BY MR. CYRIL A. FAREY, AWARDED
CERTIFICATE OF HON. MENTION AND FIVE GUINEAS.

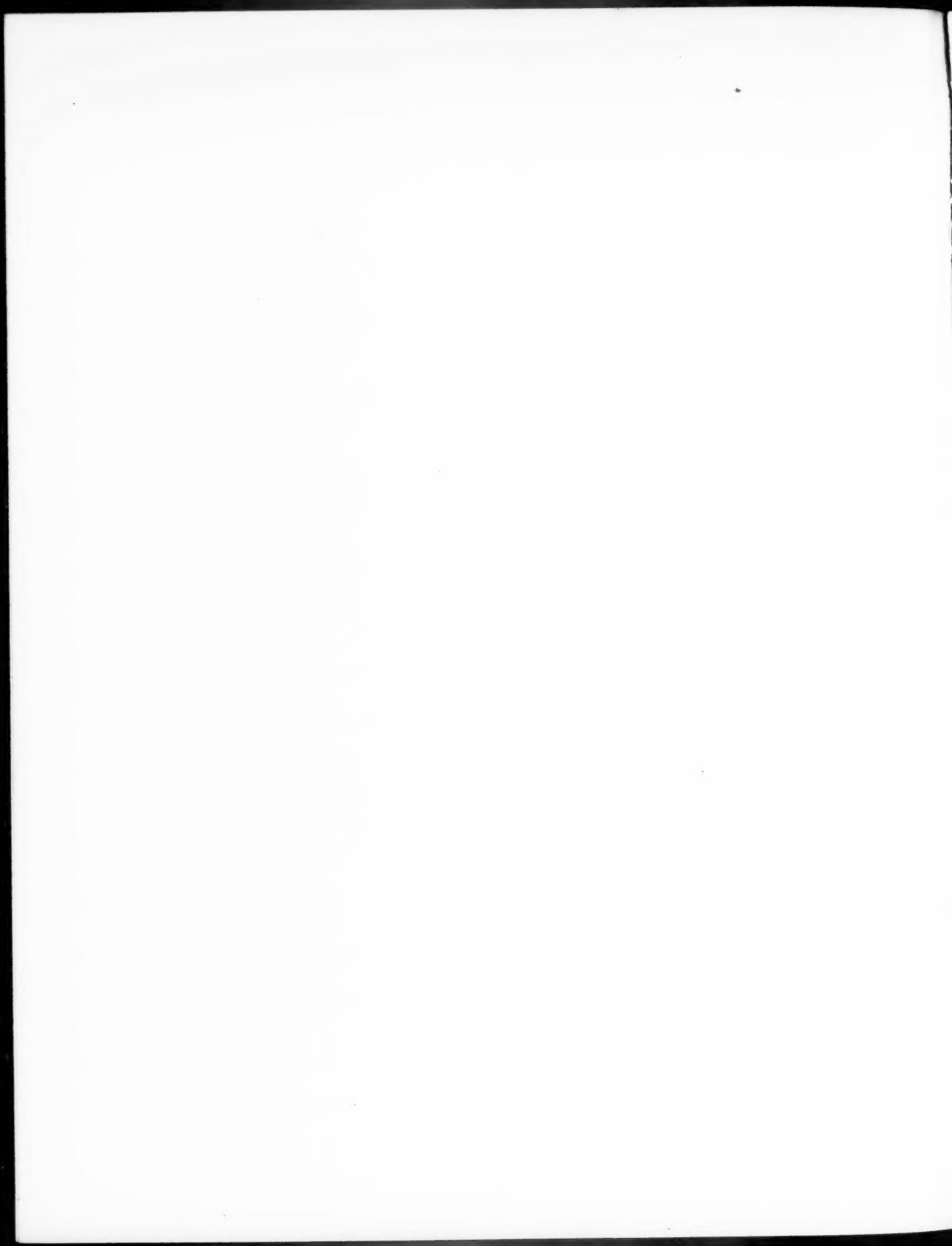


HOTEL CARNAVALET, PARIS
SECTION through COURT



FRANCIS MANSART

R.I.B.A. PRIZES AND STUDENTSHIPS 1910.
FROM MEASURED DRAWINGS SUBMITTED BY MR. CYRIL A. FAREY, AWARDED
CERTIFICATE OF HON. MENTION AND FIVE GUINEAS.



ment, "Roma." The details are beautifully drawn, but the half-inch drawings are less attractive. They lack crispness and decision, but on the whole they make a useful set—although below the average of other years. The drawings placed second, "François Mansart," are remarkably good. The subject is the Hôtel Carnavalet, Paris, and if the large-scale drawings had been up to the standard of the small drawings it would have come into more serious competition with the winner. "Adige" was placed third, with drawings of the Palazzo Pompeii and Palazzo della Gran Guardia Vecchia, Verona, but his execution lacked crispness and did not rise to his high theme.

Two sets of the West Front of St. Paul's were submitted, both conscientiously drawn. Those by "Puggins" are extremely accurate, and I would impress on students the necessity for absolute correctness. Another set shows Christ Church, Spitalfields—a rather gaunt-looking subject when shown in grim outline of black and white. This last competitor would be well advised to consult the conditions more closely in future. He will find that six strainers are required, and if his drawings had been adjudged the best he would have been placed *hors concours*.

The next prize on the list—the Soane Medallion—is the most important, and although the subject of the competition was an inspiring one, it has not called forth any great merit. The fault lies to some extent in the conditions themselves, as perhaps the boundary of the site was too confined. However, the first two designs are good. The first, "Mirth," is a good sober study of Renaissance work, very well worked out, but indifferently drawn; a serious omission in the plan is the absence of a foyer. The perspective, however, does justice to the design; indeed, it is quite the best in the exhibition. The second, "Horseshoe," is an extremely clever design, but I fear in execution its crowning feature would be lost. Its clever perspective has been mentioned above. "Sunlight and Air" submits a design worked out with a French flavour. The effect in perspective is not quite happy. An imaginative study, cleverly rendered, is drawn by "L'Espoir." "Mafie's" drawings are extremely interesting, but the design fails as a whole. If it is allowed, I should recommend the author of "Budget" to retire quietly into political life.

Three sets of drawings were submitted for the Owen Jones Studentship, and the prize is awarded to Mr. W. O. Miller, whose work deserves great admiration, but it is regrettable that he did not choose a better illustration of modern work than the façade of the Church of SS. Pudens and Pudentiana at Rome, the front of which has been covered with modern fresco decoration in imitation of mosaic. I endorse the recommendation that the sets of strainers submitted by Mr. H. R. Wilkinson should have some award. Mr. Gibbons should be commended for the most painstaking and careful drawing he has made of the Italian mosaic pavement from the Presbytery of Westminster Abbey, especially as the whole was drawn and coloured on the spot.

The drawings submitted for the Pugin Prize are on the whole very good. Mr. Hubert Frazer, who is awarded the prize, has an excellent variety of drawings clearly and well done. The two gentlemen, Messrs. Chisholm and Cowper, bracketed for second place have also done good work.

Thirteen competitors submitted designs for the Tite Prize. There seems to have been some misconception in their minds as to the kind of loggie best suited to the site. Here, again, if we may say so, the conditions were faulty. One has only to consider the size of the sunk garden—actually about one tenth of the area of Lincoln's Inn Fields—to see this. In spite of this confined area the bulk of the competitors choose to shut it in with raised loggie, which in reality would have a poor crowded effect. None of the designs was considered to possess sufficient merit to warrant the prize being awarded, and it is therefore withheld. The most meritorious scheme, "Jupiter," offers no obstruction. The sunk space (it cannot be called a garden) is surrounded by a terrace raised a little above the level of the street, and the corners are marked by raised shelters—quite a needless addition. His drawing is only fairly good, and his perspective is bad. "Tomahawk," placed second, has no obstruction opposite the palace, although he has surrounded the other three sides with screens. The triumphal arches at the sides are too heavy and quite out of place.

"Comprized Within" is placed third, with a rather careless set of drawings. The perspective is the best of them. Most of these drawings are very much below the usual standard of the work in this competition.

Mr. C. D. Carus-Wilson is awarded the Arthur Cates Prize for some excellent drawings. His design for a country house is also good, at least as far as the exterior is concerned; the plan is poor. Mr. Wm. Dean is commended for his drawings of the staircase of Cromwell House, which are extremely vigorous and crisp.

The Grissell Gold Medal is awarded to "Fra Angelico" for a fairly good study of a church in ferro-concrete. His competitor is commended for his constructive ability. The architecture is of a nondescript and futile character, and the perspective distinctly poor. Mr. W. Milburn, junior, has been awarded the Godwin Bursary in view of the convincing nature of his essay and knowledge of hospital work.

In conclusion I should like to say one word more to students. I have said above that the task of the judges is made extremely difficult by the fact that the drawings are finished in every conceivable style—shadows projected on plan till the scheme is hidden, others coloured like a kaleidoscope, and elevations treated in a hundred different and confusing ways. I should recommend students to alter all this and to finish their drawings simply in pen and ink, and to figure titles, names of rooms, &c., in legible and fair Roman lettering. I hope to see this embodied as a definite requirement in the instructions to competitors in the future. When a perspective is required it is obviously useless to project shadows on elevation. Do not imagine that it is easy to make a fine set of drawings in pen and ink—far from it; but it is by far the clearest and best way of exposing a design.

VOTE OF THANKS.

Mr. REGINALD BLOMFIELD, A.R.A. [F.]: Ladies and Gentlemen,—It has fallen to my unworthy self to propose a vote of thanks to the President and to Mr. Macartney for the admirable Addresses to which they have treated us to-night, and I rise to do so with real pleasure. As to the President's Address I hope every student will read it and re-read it. It is so direct and sincere, so shrewd in its advice, and so kindly and sympathetic with all the troubles and anxieties which beset young architects, and have beset us older men at the outset of our career, that I think every student ought to take it as a sort of Pilgrim's Scrip to which he can refer for help and encouragement whenever he gets stuck up in the arduous way of his life. I listened very intently to the President's Address, and I thought possibly I might find something to go for. But I could not find a single thing. When the President was expressing his own views I felt in absolute sympathy with every word he said. The only point to which I could take exception is his quotations from two very distinguished men, Sir William Richmond and Mr. Rudyard Kipling, on the subject of sport. I have the profoundest admiration for the genius of both those gentlemen, but I do not think—I may be entirely wrong—that they ever entered very seriously for the great school of English sport. Speaking as an Englishman—I do it with all diffidence, but at the same time as an English-

man I stick to it—I think their animadversions are a hundred miles wide of the mark. I also think they proceed from misapprehension of some of the finest qualities of the English race. We here in our calling think too much of the professional man. Now a man does not cease to be a citizen and a gentleman when he becomes an architect. A gentleman should be a gentleman at all points; and I think it would be a very disastrous thing for this country if Englishmen ceased to be men of their hands as well as of their hearts and their heads. That, as you will recollect, was the old Greek ideal, and I do not think we can afford nowadays to lose sight of that splendid ideal of human life. You, Sir, handled it with that reasonable humanity that we have learned to look for from you, and I think I am expressing the sentiments of all of us here when I say how much we appreciated your Paper. I hope, too, that I may be permitted to offer you, on behalf of all of us here, our very sincere congratulations on your recent honours. I have also to propose a vote of thanks to my old friend Mr. Mervyn Macartney. I have listened with the greatest interest to his criticisms, and particularly to his introductory remarks. Mr. Macartney, as you all know, is a man of fine natural taste developed by intimate study of English architecture, and he has also first-hand opportunities of studying in St. Paul's the noblest

monument of the Renaissance certainly in this country, and probably in the world. If Mr. Macartney does not know what is what in this matter, I do not know who does: he ought to. But I must say, when I listened to what he said, I felt with him that the judges must have had considerable difficulty this year, and for two or three reasons, which Mr. Macartney has touched upon. The first point is undoubtedly the conditions set for certain of the prizes. I have been trying to find out this evening what the precise intention of the Soane Prize and the Tite Prize is. I have been consulting the *Kalendar*, and I cannot find out exactly, but I feel sure that we should all of us agree in thinking that those two prizes are intended to encourage design in what is called the "grand manner"—that is to say, large monumental design. I think the gentlemen who framed the conditions of the competition this time did not quite take account of that, and I think they unduly limited the dimensions; they have not given quite sufficient elbow-room to the designers. The second point Mr. Macartney touched upon was the question of draughtsmanship; he pointed out that some people drew in one way and some in another. That is perfectly true. It is one of the faults of our methods in England, and points to the necessity of establishing some comprehensive and advanced school of design in which those methods would be standardised. That is not the same thing as standardising design; it is standardising the data of design, which is a very different thing, especially when our drawing is our language. I think the sooner we arrive at some definite understanding on these matters, the better for architecture. Mr. Macartney referred to the French designs and methods, and I think it would be a most valuable thing in this country if we could establish some advanced school of design on the lines of the great French school. The last point, in which I do not quite agree with him, is that he did not consider the students' designs this year quite up to the average. I have had a struggle with those designs at the Alpine Club, and it seemed to me that they were well up to the standard; in fact, I was surprised at the quantity of excellent work shown there. It seems to me that the difficulty of the judges must have been not so much from the want of good work as from the quantity of it that was shown. My own view on all these things is that there are just as good fish in the sea as ever came out of it, and I always look at the *proxime accessits*, the "honourable mentions," and see what they have done; and when I thought of what I saw in the Alpine Club Galleries the other day, I only wished that the Institute could extend its prizes and multiply its awards. I should like to have seen those prizes extended up to the hilt, and made fully equal to the winners. Mr. Berrington, for example, for his massive and dignified design. Then, too, there was the design that Mr. Macartney

referred to, "Mafie," which was a very attractive bit of penmanship, and a remarkable design. And so with the Pugin Studentship—some admirable work was submitted by Mr. Cowper and Mr. Chisholm, both of whom I am glad to see did receive supplementary prizes. I can only congratulate these *proxime accessits* as well as the winners, and I am sure, as good sportsmen, they will take the award in good spirit, and feel that everything has gone right in this matter. I think to all of us it must be a matter of great satisfaction to find this promise of ability in the younger generation. Looking round the Alpine Club Gallery, and also at the designs submitted for the Gold Medal of the Academy last session, I felt that some of us older men would be very hard put to it to do anything of the sort; but, on the other hand, we old men, or moderately middle-aged men, at any rate have a certain amount of experience, and as the result of that experience one would like to offer one's humble advice. It seems to me that the danger of the young men is the learning of the fashionable catchword in design; you see the same thing repeating itself year after year, I was going to say month after month. For the last two or three years we have had an epidemic of the most abominable Ionic capitals. I see it in nearly every classic design; in my experience, when I have had to look after them, there is always a swag hung across the top with groups of fruit and flowers coming down from the volute. We all know where that is taken from—I will not say from modern French work, because you find it in old French work, but when it appears time after time in every classic design it simply becomes nauseating. The thing may be passable in its place and time, but not on every possible occasion. And it is also to be considered that the French at this moment do not consider themselves any better off in the arts than we do. I have been reading certain French critics, and two very eminent critics I have been reading say that the arts in France, and particularly architecture, are bankrupt. That is a very large order; I do not say that it is true, but no doubt there is something in it, and I do not think it is for us to go and borrow from people who are distinctly shaky in their faith in themselves, and borrowing is in any case the merest short cut possible that you can take. The only way to form a manner of your own is to saturate yourself with old work and to study it incessantly; and if we are to study French work do not let us study French work of the twentieth century, but of the seventeenth or eighteenth and the periods of acknowledged masters. That is the only way in which we shall ever form a right and reasonable manner of our own. I think that the two pitfalls that lie in wait for the young student are this neglect of tradition and exuberance of ornament, as an old Dean of Christ Church used to

say, that *Caelatura nimia*, that exuberance of ornament which suffocates beauty. This sort of idea that ornament and detail is the whole of architecture is one of the most abominable fallacies. I think it is now fairly exploded, and that architects, young and old, are doing all they can to get out of it, and to rely on their brains and imagination rather than on photographs and sketch books; but it is for you young men to keep up this effort and to see that it does not fail. You have, as the President has told us, the priceless gift of enthusiasm, and if you can only keep it bright and untarnished you will win not only success as artists, but, what is infinitely more important, that enjoyment of your work without which no great art can ever flourish.

SIR WM. RICHMOND, K.C.B., R.A. [H.A.]: Mr. President, before I say anything, will you allow me to congratulate the Royal Academy upon your election as a member of that institution? Will you allow me also to say that I hope the time will come when we shall have more architects in that institution? And may I remind you, gentlemen, that I had the honour of receiving the Silver Medal from the Royal Academy when your President received the Gold one so many years ago that I do not like to think of it? And may I congratulate also the author of *The Mistress Art* upon his eloquent speech—just perhaps a little bit too Palladian for me? I have read his delightful book, full of charm, full of scholarship, and he knows as well as I do that there are points upon which we do not agree. But this is not an occasion for going for disagreements, but rather for points of agreement, and I entirely agree with the strictures he made upon the remarks that I am supposed to have made about games. I believe in games. You may not think it—I am an old man, but I once was a devil at games—and perhaps, because that is so, I see their danger. Now I would very much rather see our youth occupied in making a Territorial Army or in being Scouts than playing a useless game like football. There is a tremendous amount of wasted energy in such games. That I know for a fact. I can remember the days when I rowed, pulled, hunted, and did all those things with an avidity so terrific that I had no energy left for my work, and it is only for that reason that I warn you of excess. I do not say that games are not desirable things, but I do think and maintain my position that when in the newspapers you see four columns entirely appropriated to nothing in the world but these games, these passing amusements, that is damaging the intellectual efficiency of this country. To-morrow we shall see probably in the newspapers a little paragraph about the interesting and vital question which touches the mental cultivation of this country, the building up of an intellectual race; whereas, on the other hand, you will find perhaps four columns about cricket in Australia

(or somewhere) and football. I think that is a sign of the decadence of this country, and I stick to it. Your President has delivered to you such a charming Address, so full of matter that he has embraced, as it seems to me, the whole question from beginning to end, and I am thankful to say has left me nothing to say; and the Address you have had from Mr. Macartney is also as full of meat as an egg. I have been preaching exactly the same doctrine at the Royal Academy: I only hope my addresses were as good as these we have just heard. The bother is that you cannot get the young chaps to catch on—they will not; they put cotton-wool in their ears after having listened to a little—to that part of it which they think suits them—and the rest they put in their pockets and smoke with their cigarettes. But to be quite serious. I do think there is one thing I might suggest. I was looking round these walls just now for something to give me a cue, but I am told that those designs are the work of last year's students. I should like to see the designs of this year round the room, and not at the Alpine Club, in another building altogether. When we are talking about art, it would be so interesting if we had the designs of the young students round the walls, and then we could go and have a look at them; and I, being possessed of a somewhat critical faculty, might have scolded you or praised you. I have nothing to add to what your President has told you, but there is one little point, and that is as to what he said about the colouring of the Greek architecture. There is not the slightest doubt that it was coloured—that we all know; but you should not for a moment think that it was coloured in the gaudy colours such as some might apply now—especially the Germans—that is to say, opaque oil colours mixed up with excellent varnish and enduring and lasting materials, alas. It was not that at all. The walls were covered with wax first of all, even the outside columns, so that they could receive delicate colours, and I believe if the most rigid anti-colourist could visit the Parthenon now, either outside or inside, he would see the place covered with what looks very much like spring flowers, and even paler than that. It was not aggressive; the Greeks were far too great lovers of form to obliterate it by colour. I have seen buildings in Sicily which still retain the ancient colour dating two centuries B.C., it is the most exquisitely delicate thing you can conceive—it just scintillates. There was no blue at all used, but only black and white, and that looked blue in that climate. The difficulty we have to contend with in this climate, as the President has said, is the question of light. Here, if colour is to be visible, it has to be crude at first, and therefore I think an undue prejudice has been established by the sort of coloured architecture we have seen in this country. But look back a little bit: look at colour used by the Gothic decorators, say at Winchester or Norwich—that is

not crude. At Winchester, on the vault of the Angel Choir there are only four ochres, and black and white was the blue, these simple tones making a delightful harmony. Of course, if you daub a lot of violent colour on a building you vulgarise it; but

I do maintain that architecture, however pure, however exquisite in treatment and refined in carving and design, is not injured but may be enormously improved by judicious colouring.

THE TEACHING OF ARCHITECTURE.*

By J. L. BALL,

Director of the Birmingham Municipal School of Architecture.

SOME excuse is perhaps needed for introducing the highly technical subject of architectural education to an audience which represents several of the other arts. The excuse may easily be found, partly in the general interest of æsthetic training, and partly in the special concern which all the arts have in a strong and living school of architecture. It would be absurd, of course, to claim for architecture a primacy in the republic of art. But the very powerful influence which it has always exercised is beyond dispute, and is one of the most remarkable and important facts in the history of that republic. The reason for this influence, its precise nature, and its limitations, might perhaps be explained without much difficulty. But the explanation, interesting as it is, would occupy far too much of our time on this occasion. It is enough to say that the force of dominant architectural conceptions has been profoundly felt in the whole range of the plastic arts, from the least considerable craft up to the greatest sculpture and painting. Nay, even poetry, an art entirely intellectual, and which addresses even its imagery to the senses through the intellect, has been affected by architectonic influences. The *Divine Comedy* and *Paradise Lost* may be mentioned as instances which are familiar to everybody. On the other hand, in periods when architecture is poor or weak, or in countries where it hardly exists, the other arts seem not infrequently to betray a want of energy, an infirmity of purpose, a contentment with trivialities, an insensibility to the higher elements of grandeur and sublimity. The art of Japan furnishes a striking illustration of this. Exquisite and admirable as that art undoubtedly is, we are nevertheless conscious that some essential element is wanting to it, something which we are accustomed to find in European art even of a much inferior grade. The reason probably is that Japan has no architecture of any importance. The qualities which we miss in Japanese art are precisely those which result from a strong architectonic sentiment, from the pressure of a dominant

architectural idea. The truth would appear to be that architectural conceptions when widely diffused tend to create an imaginative condition, or mood, as subtle and indefinable as an atmosphere, which if not strictly necessary to the other arts is at least very favourable to their healthy and vigorous growth. Some brief reflections therefore on the method of teaching this art may be acceptable even to those who are not actually engaged in its pursuit.

It is no secret that all who are interested in architecture as a fine art have long felt a grave anxiety about the education of architects. The old relation of master and pupil, admirable in theory, and successful enough under favourable circumstances, has broken down under the changed conditions of modern life. There is no need to enlarge upon this fact; it is generally recognised that the present state of things is most unsatisfactory, and tends to become worse and worse. The Royal Institute Board of Education proposes therefore to substitute for the old premiated pupilage, at its best a somewhat casual and haphazard arrangement, a systematic course of training in an architectural School. This will occupy the whole time of the student for a term of two years. Only after this preliminary course of training will he enter upon his duties in an architect's office, still devoting part of his time, but a part only, to work in the School. Two or perhaps three more years will be passed in this manner. Thus, after a full course of four or five years spent in a comprehensive and well-regulated course of study the student may expect with some confidence to be in a fair way of attaining a real mastery of his art. Such in very sketchy outline is the method of teaching architecture which is now advocated in place of artied pupilage. Schools of architecture for teaching purposes have been in full operation for some years in London and in Liverpool with excellent results. Edinburgh has more recently followed the example. Our own city, thanks to the munificent and far-sighted policy of the School of Art Committee, and the assistance of the University, now possesses a well-equipped day-School of architecture. Architecture indeed has

* Lecture delivered to the Midland Arts Club.

always been included among the subjects taught in the School of Art. Evening classes have been established in order to supplement in some degree the inadequacy of office teaching. But attendance at these classes has been voluntary, and only the most eager and enthusiastic student can derive profit from work done after the duties of the day. The most serious defect of all such schemes is the want of system and of a properly arranged course of study. It is painful to reflect upon the mental confusion, the dissipated energy, which must inevitably result from casual efforts. There is very good reason to believe that the action of the School of Art Committee in instituting a real day-School of architecture will prove as wise as it is generous, and that the influence of the new School will be felt in time throughout the whole range of those craft arts for which the Birmingham School of Art is already becoming famous. This is not the place to enumerate all the advantages which the new system offers in comparison with the old, but it may be permissible to mention four of the most important.

First: the course of study in the School is systematic, co-ordinated, and consecutive; instead of being, even at the best, casual, haphazard, and unrelated. The attention of the student is directed from the first to the mastery of homogeneous principles, to some one of which he can refer every fact as it comes before him. Under the old methods he was often unable to distinguish any clearly defined principle among the formidable mass of heterogeneous facts by which he was encumbered. How great a difference is made to the mental attitude of a student by the orderly and scientific presentation of a subject is too well known and too generally recognised to need any comment.

Secondly: a preliminary course of study interposes a valuable novitiate between the vague early fancies of youth and the final choice of architecture as the work of a life. It is a period of probation, a test of special aptitude. At a critical epoch it affords time for reflection, for self-examination, perhaps for the revision of preconceived or hastily adopted notions. The minds of young people at the age of sixteen or even of seventeen are often singularly immature. The considerations which determine their choice of a career would no doubt seem ludicrous to us if the results were not sometimes so deplorable. Under the old system when the articles had been signed and the premium paid it was seldom possible to turn back. The die was cast. The decision was made. However unsuitable the choice, it was irrevocable. However distasteful the work proved to be, it must be persevered with. Even if after the expiry of his articles the student determined to devote himself to some other occupation the partial and ill-assorted knowledge which he had managed to pick up was little likely to be of any service to him. Four or five years of his life had in fact been wasted. Under the new system,

however, if a young man should find that he has made a mistake no great harm has been done. If he should discover on a closer acquaintance that architecture is not quite what he had imagined it to be, that his work is irksome, and that his tastes and aptitudes really lead him in some other direction, to building perhaps, or to one of the craft arts, there is no serious difficulty in making the change. His time will not have been wasted. His studies and the knowledge which he has acquired will probably be of the utmost value to him. Indeed it is hoped that the time will come when many of those who intend to become builders, or to follow some other branch of craft art, will perceive the value of a preliminary training in architecture.

The third advantage which the new system offers over the old is the practical study of the more important building crafts. Classes in carpentry and masonry in which the student with his own hands frames the timber and chisels the stone and mixes the mortar will give him a familiarity, an intimacy, with building which can never be gained from the study of text-books. It is not to be expected of course that he will attain any real degree of technical skill in the building crafts, each of which demands a separate apprenticeship. But he will have learnt something about them. He will understand something of their difficulties. He will be able to appreciate fine work when he sees it. Above all he will learn what the office-trained pupil can never learn, that architecture is very largely an affair of materials, of craftsmanship, of traditional and familiar habitudes; that it has to do with mass and solidity and weight. He will avoid the vulgar error of looking at his art as an exercise in drawing lines on paper. He will form the just and necessary habit of thinking of masses of material and not of mere draughtsmanship. To some of us this first effort to regain for architecture its lost intimacy with technical building may well seem of most hopeful augury.

And, fourthly, it is by no means the least important advantage of the School course that it teaches architecture solely as an art, and not as a business. The object of the School of Art Committee is not to educate business men but to foster a great art. The business of an architect can be learnt very easily in an architect's office. When the time comes for the student to enter an office he will be afforded ample opportunity of making himself familiar with the business. Meanwhile let architecture be presented to his fresh and impressionable mind as a grave and majestic art, free from all sordid associations, free even from the inevitable responsibilities of practice. First impressions are notoriously vivid and permanent. The influence on character of high and enthusiastic ideas cannot be over-estimated.

Such then are some of the more striking advantages which the new method of teaching architecture presents. It will be admitted that

they are important advantages, and that we may look forward with some confidence to the future of an art which has suffered in the past by having been left to casual instruction. Let us next consider very briefly the course of study which is to be carried on in the School. What methods shall we employ for the teaching of architecture?

In beginning the study of architecture the student is apt to be bewildered by a multiplicity of details all of which claim his attention at the same moment. The whole looks a disordered tangle through which he can perceive no distinct path. He is plunged into the middle of his subject before he quite knows what it means. Not only are there many diverse things to be learnt, but all are so closely related that it seems impossible to learn one part without some knowledge of the others. This is no doubt true of most arts. But it is specially and peculiarly true of architecture, an art which is half a science, which is mathematics on the one side and on the other side an expression of ideas by abstract form, which is based on the common and secular practicalities of life and yet soars far above these to the region of pure and ideal art, the spire of Strassburg, the dome of the Holy Wisdom. It is not surprising therefore that the novice in architecture should experience a certain mental confusion, and the first necessity is to provide him with some kind of map or outline of his studies. These may be conveniently divided into three groups, closely related and concurrent, each important and necessary, though perhaps not equally important.

First: the study of the nature and proper uses of the materials of building.

Second: the study of the various methods of construction and especially of the dynamic principles of structure.

Third: Design, which, at least in its elementary stages, may be defined as the application of materials and structure to the noblest use.

First then of materials. It surely needs no elaborate argument to show that an architect ought to possess a very close, intimate, and comprehensive knowledge of the materials which he is to use in his buildings. A doctor who should be ignorant of the nature of the drugs with which he compounds his pills and draughts, an engineer who should have no first-hand knowledge of the metals he proposes for his engines, would be proper objects of ridicule. A thorough knowledge of his materials is just as necessary for the architect. In every art it is essential first of all to master the material, the vehicle, in which that art finds expression. There is no such thing as abstract design. Design is always an expression in some material. All the arts, sculpture, painting, the minor crafts, are various expressions of intellectual energy through the medium of materials. But to no art is a knowledge of materials more necessary than to architecture. It is the art of using the materials of building to

the best advantage, of making noble and enduring works of those materials. How shall the architect undertake the direction of building, how shall he discharge his duty to his patrons, nay, how shall he even design, without a precise knowledge of materials? It is with materials, the commonplace materials of building, that the architect has to mould forms of impressive beauty. Even so the poet, master of words, and sensitive to their faintest, their most recondite associations, weaves out of the common language of the market-place and of the fireside his "mystic unfathomable song."

Again, all materials are not equally good, that is, are not equally suitable to the architectural purpose. Goodness of material, resistance to pressure, resistance to decay, convenience, and the like qualities, fulfil the needs of good building, of good engineering. But for architecture there is required in addition to these qualities an architectural fitness. Of two materials equally durable one will be better fitted than the other for the purpose of purely architectural expression. We may say in general terms that the important quality of *colour* in architecture is dependent upon the choice of materials. It is necessary perhaps to discriminate here between two different methods of obtaining colour in architecture. Buildings may be coloured by handing them over to the painter, to the glass painter, to the artist in mosaic. The result is not strictly speaking *architectural* colour. It belongs to other arts. That only is true architectural colour which is the result of the architectural use of materials chosen for the special purpose. We have seen that it is the faculty of architecture to use materials to the best advantage. Let us take an example. How then shall we use coloured or veined marbles to the best advantage? Obviously in plain surfaces cut and polished in such a way as to exhibit the full beauty of veining and colour. In this manner we find marbles used, with splendid effect, in the mediæval architecture of Italy. Marble was also used occasionally, perhaps more often than is generally thought, in English mediæval architecture. But it was not used as in Italy to display the charm of pure colour. It was used in precisely the same way and cut and carved into precisely the same forms as the common limestones and sandstones. The few instances to the contrary only give emphasis to the rule. In the use of marble therefore the English architects of the middle ages must be pronounced inferior to their Italian contemporaries. Nor would the importance of this fact be at all diminished even if it were to be shown, as it probably might be, that in other respects the English architecture is superior to the Italian. There could hardly be a more significant instance of the value of that knowledge of materials of which we have been speaking.

Let us pass on to the second group of studies necessary in the teaching of architecture, namely, methods of construction and the dynamic principles

of structure. That an architect must possess a very thorough knowledge of the way in which buildings are constructed is a truth so obvious as to amount to a truism. Unfortunately like many other obvious truths it is not always sufficiently recognised in practice. Architecture is a constructional art. It is structure expressed, idealised, raised to the level of art. The exhibition, the emphasis of noble structure is always pleasing in architecture as it is in representations of animals and plants. The vulgar conception of architecture as a veneer of ornament unrelated to the real facts of construction is an ignoble error. Neither is architecture any conceivable mixture of construction and ornament regarded as separate things. Finely realised and finely expressed structure is identical with architecture. Design in architecture is an intense sensibility to the dynamic principles of structure. All really great and expressive architecture imposes on us a sense of nervous and vital strength, of power self-contained, reposeful, and accurately proportioned to the counteracting forces. Indeed it may be said without much exaggeration that the expression of power and energy by means of structure is the peculiar glory of architecture. Certainly no other art can exhibit on the same scale the action and counter-action of gigantic forces; such as we see for example in the great French cathedrals.

The actual construction of buildings is a much less complex study than a beginner is apt to imagine. The great building crafts are two only, Masonry, in which is included all kinds of wall building; and Carpentry, with which in the present day must be associated the structural use of steel. These are the two essentially *constructive* crafts; the other crafts which take part in building, if constructive at all, are so in a much inferior degree. Further, the really important and indispensable principles of construction are of an antiquity so remote that all record of their origin has been lost. The number of these fundamental principles is not great, but they are capable of an infinite variety of applications. It is to the mastery of these fundamental principles therefore that the student must principally direct his attention. He must not merely know but must intimately feel what structure in building means, what weight means, what stress means, what the forces are, of gravitation or storm, which structure has to meet and counteract. All building is an interference with, a resistance to, the forces of Nature. Force and resistance to force, such in brief is the architectural conception of structure.

Thirdly, of Design. The third branch into which the general teaching of architecture may be divided is for many reasons the most important. The studies which we have been considering, the nature of materials, the nature of construction, are studies which have an ulterior object. Their final object, their supreme purpose, is to serve in the

production of works of imaginative art. Such studies, if they are not closely associated with design, will carry the student only so far as building, or what is rather absurdly called engineering. Builders and engineers are perfectly well acquainted with these subjects. Do we find their works satisfactory? On the contrary, it will be admitted that they are uncomely, prosaic, and uninteresting. Materials, however strong and enduring, construction, however scientific, do not, of themselves alone, constitute architecture. Architecture is a fine art, and like the other fine arts it is distinguished by a profound idealism. It is an intellectual or emotional *modus* superadded to the economic *modus* of building.

There is a phrase "reason in building" which is the favourite catchword of the moment with a certain class of persons fond of oracular utterances. Reason in building! Does anyone question the very obvious truth that reason is needed for building? We cannot surely have too much reason in building or indeed in anything. But the reason required for building is the Practical Reason, and the reason required for architecture is the Imaginative Reason. We are not of course to regard the names given to various forms of mental energy as indicating different powers, but different exercises of the same power. The Practical Reason is reason under one mode or attribute, and the Imaginative Reason is reason under another mode or attribute. When we compare the action of the Practical Reason with the action of the Imaginative Reason we are at once reminded of Kant's celebrated distinction between analytic and synthetic judgments. The action of the Practical Reason is analytic: of the Imaginative Reason the action is synthetic.

It is by the Imaginative Reason then that building is transfigured into architecture; the Imaginative Reason, using materials and structure not for themselves alone but to express ideas. Architecture like every art is a distinct form of intellectual energy or force. In the great periods of architecture we see the Imaginative Reason taking up the prosaic details of building, the trivial furnitures of life, and transforming them into the scenery of a fairy tale. The mediæval architects for example seized upon this or that necessity of practical building and in a mood of half-melancholy half-playful exaggeration swept it instantly out of the region of the commonplace into the land of romance. Great architecture is not a nicely calculated adaptation of means to economic ends. It is essentially the outcome of a state of mind, of an exalted or enthusiastic temper.

It would seem to follow from this that architectural design cannot be taught. No art, it may be said, can be taught as geometry or the way of building a wall can be taught. What is needed for it is a certain mood of exaltation, a certain mental attitude, which is wholly subjective, and which the student must for the most part cultivate

for himself. This is no doubt quite true. But if architecture cannot be *directly* taught it can be taught *indirectly*, by the influence of example. The divine spark can be communicated in this way only, by the contagion of noble examples. The student may indeed do much for himself. He may fill his mind with graceful and elevating images. He may make himself familiar with all that is best in Literature and Art. He may waste no energy on the trivialities of sport, the turning of a wheel, the insanity of flying machines. Nevertheless, it is certain that the faculty of design can be kindled in him by one influence only, namely, by direct contact with the best architecture of past ages and of the modern period. There is no other way. The systematic study of all ancient and modern schools is the essential foundation for the teaching of architecture. The future must grow out of the past. But if the attempt should be made to substitute some *a priori* method for the historical, if the student should be expected to evolve a new architecture from the planing of boards or the chipping of stones, a vulgar and prosaic utilitarianism will be the issue. It may be said with much truth that the historical study of architecture has hitherto produced only unsatisfactory results, that it has fostered a pedantic archæology, and that it has often degenerated into mere dull copying of ancient works. But the answer is plain. The errors of modern architecture are to be attributed not to a proper study of ancient examples but to an imperfect and casual and uncritical study. These errors might have been avoided by a more thorough and manly spirit. The only safe attitude for the student towards ancient works of architecture is the critical attitude. The only fruitful method of study is the comparative method. Even in the noblest architecture of past ages the student must learn to discriminate and compare. Nothing that has yet been achieved in this art is too exalted for judgment. No school has a monopoly of excellence, none is faultless. Architecture, like Life itself, is always an aspiration not perfectly attained.

The study of ancient architecture may perhaps seem a vast subject, extending as it does over some fifty centuries. In reality it is not so vast as it appears. The art has never been universally practised; almost all the really important architecture of the world is to be found in Europe and in those parts of Asia and Africa which are closely contiguous to Europe. The nominal boundaries of the Roman Empire would very nearly comprehend it. Yet, even so, what a magnificent heritage it is! Surely it is our duty and our privilege to enter into it and to possess it. Some people talk as though a knowledge of ancient architecture were a thing to be deplored. They pro-

fess to regret a golden age of careless ignorance when men knew and practised but one traditional way of architecture. Whether we regret it or not, the old traditional way has gone for ever. Under modern conditions no architect who is ignorant of the works of past ages can hope to excel. Nor is it true that in ancient times architecture invariably followed one fixed traditional course. No greater mistake can be made. A very moderate acquaintance with architectural history affords ample evidence that there have been long periods when the art has been swayed by several independent and conflicting streams of influence. One example will suffice out of many, the example of Sicily. The architecture of Sicily during the middle ages was affected by Greek traditions, by Roman or Italian traditions, by Norman influence, by Byzantine influence, by Saracenic influence. It will not be contended surely that the result in this instance is unsatisfactory. Indeed so far is it from being universally true that the best architecture has resulted from following one unbroken line of tradition that the exact opposite would seem on the whole to be more probable. Is there not at least good reason to suspect that the finest schools of architecture have been the consequence of what may be termed cross-fertilisation, of new and strange forces breaking in upon the languid current of tradition?

Such reflections as these upon so large a subject as the teaching of architecture are of necessity imperfect and cursory. It must not be supposed that any complete view of it can be given within the limits of a single paper. Many questions suggest themselves at this point which must be waived for the present. What is the nature of design in architecture? What kinds of ideas or qualities does the art express? What laws does it illustrate? What is its relation to Nature? To all such questions, important and deeply interesting as they are, no answer can be attempted on this occasion. Nor has any account been taken here of the *purpose* of architecture. Has this art any purpose more profound than those familiar practical purposes which are sufficiently obvious? The final purpose of architecture, as of all the greater arts, the only real justification of their existence, was defined by Aristotle more than two thousand years ago:—*καθαρσις*, the purification of the soul by inspiring and pathetic images. In modern phrase the ultimate and essential purpose of art is the elevation of the mind above the commonplace and the sordid. "It is a refuge," says Pater, "a sort of cloistral refuge from a certain vulgarity in the actual world." Those who would make of it a trivial amusement for idle people, or a vehicle of ignoble pleasure, are preparing only its degradation and decay.

REVIEWS.

THE MAUSOLEUM AT HALICARNASSUS.

A Restoration of the Mausoleum at Halicarnassus. By J. J. Stevenson, F.S.A. La. 8o. Lond. 1909. Price 2s. 6d. [B. T. Batsford, 94 High Holborn.]

It is not always that restorers display any very scrupulous respect for the data upon which they ostensibly base their labours. The force of preconceived ideas is difficult to overcome, and the sudden discovery of some fact quite inconsistent with the carefully thought out scheme appears to be not infrequently met by an attempt to explain away the discrepancy without any serious consideration of evidence.

The author of this essay has approached his task with the object of arriving at a reconstruction which shall be in accord with the fragments in our possession, embody the facts ascertained during the excavations, and agree with the extant literary notices. Careful comparison of his results with the materials leads to the conclusion that in essential points he is probably nearer the truth than anyone else who has worked at the problem, but the subject still provides opportunity for the putter-together of puzzles.

Stevenson adopts the "small plan" type which had commended itself to Cockerell before the excavations were undertaken, but with variations dictated by subsequently ascertained facts. In this general view he is at variance with the recently expressed opinion of Professor Lethaby, whose reasons for rejecting the small plan type are:

1. That the "discoveries showed" the pyramid to be mainly made up of wide steps.
2. That the small type of monument would have occupied such a small part of the immense foundation.
3. That it would not have given the right proportion of plan to suit a rectangle 108×127 feet and to give two bays longer on the flanks than on the front.
4. That it would hardly have been a "gigantic monument."
5. That the small scheme had its origin before the site had been explored.
6. That the Professor thinks such a design would be historically impossible.

Unfortunately, Mr. Stevenson is no longer alive to maintain his own position, so it may perhaps be permissible to suggest some answers that he might have made to the points put forward by Professor Lethaby. Taking them *seriatim* it may be said as to:

1. That even with Stevenson's type of pyramid and meta the greater number of cut stones for the steps might be wide. Further, is it beyond dispute that the discoveries showed the steps of the pyramids to be chiefly wide ones? So far as the statements of Newton go, the point would seem to be left open, for only relatively few steps were found; and, if most

of them were wide, it was probably due to a combination of sheer accident with the facts that the destroyers of the monument found it easier to remove the smaller stones, and that the smaller stones having been nearest the top of the building were also on top in its ruins and so would naturally be first removed. Newton says "forty to fifty of these steps were found. In all cases but two, the treads measured 1 foot 9 inches and 1 foot 5 inches—of the exceptional two, one had a tread of 9 inches and one of $10\frac{1}{2}$ inches." He does not refer to the whole of the steps found, but only to the chief group on the site. There are also steps of 6-inch and of about $4\frac{1}{2}$ -inch treads.

2. As to the area occupied by the upper part of the monument relatively to the foundations, the evidence of the sixteenth-century destroyers is that the part which at the time of their depredation was below ground was of greater area than that above, and Guichard's words make clear that they were not referring to a continuous base of steps all round the monument. He says: "... certaines marches de marbre blanc, qui s'esleuoient en forme de perron emmy d'un champ pres du port, là où iadis estoit la grande place d'Halicarnasse, ils les firent abbatre et prendre pour cest effect. La pierre s'estant rencôtre bonne, fut cause, que ce peu de maçonnerie, qui parroissoit sur terre, ayant esté demoli, ils firent fouiller plus bas en esperance d'en treuuer d'auantage. Ce qui leur succeda fort heureusement: car ils recognerent en peu d'heure, que de tant plus qu'on creusoit profond, d'autant plus s'eslargissoit par le bas la fabrique..." This is fairly clear. There were white marble steps in the form of a perron, and *after they had taken away these steps* they dug lower and found that the deeper they went the more the structure was enlarged at the base. It is fairly clear that an ordinary perron only was meant, of the type suggested by Stevenson. A perron "was a flight of steps," as Viollet-le-Duc says, "leading to a platform," &c., or, according to Larousse, "escalier de quelques marches en saillie sur une façade."

3. The substructure of 108×127 feet will fit Stevenson's general lines, and there does not appear to be any evidence that the flanks were two bays longer than the fronts. The argument for that disposition of columns is merely that it could be arranged on the actual foundations just as well as could Stevenson's scheme. The large plan has the drawback of requiring us to accept an uneven number of columns upon both front and sides, and also an unusual difference between the numbers. The argument of analogy with usual arrangements in temples must not be pressed too far; but, for whatever it is worth, it favours Stevenson, whose plan gives the nearer approximation to the usual practice. Nevertheless, one arrangement of columns will fit the fixed data as well as the other.

4. If, as Professor Lethaby says, "hanging in void air" is rhetoric for "high," may not admira-

tion for the beauty of the work and its undoubtedly large dimensions, particularly its height, have led to its being called, in similarly rhetorical terms, "a gigantic monument"? And what other Greek tomb was as big?

5. This may be true. Still, the circular theory being hardly worth discussion, there seem to be only two arrangements to choose from, and the risk of a correct guess was therefore at all times considerable.

6. The historic impossibility. If the Professor would develop this argument at length it would almost certainly be instructive. He does not press it far in his existing statement. Do not the stones in the Museum suggest that the marvel must have been the combination of so much beauty and delicacy with so great a size? According to Pliny it was the work of the five sculptors that constituted its claim to rank among the Seven Wonders; by implication we may say that its size was a secondary matter.

The drawing given by Pullan of the Lion Tomb gives an outline very suggestive of Stevenson's meta.

The present writer would submit that even the foregoing reasons alone show that Professor Lethaby's arguments for rejecting the small plan are not absolutely convincing.

It may also be urged against the large scheme that a pyramid of the required height, composed entirely of the large steps, is too flat for the satisfactory display of the group at its top, and that the enormousness of the building with the flat pyramid dwarfs the quadriga into insignificance. These considerations cannot be urged against Cockerell's or Stevenson's scheme.

Some further consideration of Guichard's narrative, particularly as it is somewhat freely rendered in both of the Papers now under discussion, and in the *British Museum Catalogue of Sculptures* (1900), may be worth while. The original is quoted by Newton as follows:—

"Au bout de quatre ou cinq iours, apres auoir faict une grande descouuerte, par une apres disnee ils virent une ouverture comme pour entrer dans une caue—ils prirent de la chandelle, et devalerent dedans, où ils treuerent vne belle grande salle carree, embellie tout au tour de colonnes de marbre, avec leurs bases, chapiteaux, architraues, frises et cornices grauees et tailles en demy bosse—l'entre-deux des colonnes estait reuestu de lastres, listeaux ou plattes bandes de marbre de diuerses couleurs ornees de moulures et sculptures conformes au reste de l'œuvre, et rapportés proprement sur le fonds blanc de la muraille, où ne se voyait qu'histoires tailles, et toutes batailles à demy relief. Ce qu'ayans admiré de prime face, et apres auoir estimé en leur fantaisie la singularite de l'ouvrage, en fin ils defirent, briserent et rompirent, pour s'en seruir comme ils auoyent faict du demeurant. Outre ceste sale ils treuerent apres une porte fort basse,

qui conduisoit à une autre, comme antichambre, ou il y auoit vn sepulchre avec son vase et son tymbre de marbre blanc, fort beau et reluisant à merueilles, lequel, pour n'auoir pas eu assez de temps, ils ne descourirent, la retraict estant desia sonnee."

This account has the ring of truth, and it is curious that Professor Lethaby's interesting study should make no use whatever of it. Careful working with it and Newton's data in mind, and perhaps further notes of the remains at Budrum, may yet give us a restoration more convincing than any yet produced. Pullan's plan shows, on the west of the site, the rock-cut stair down which the coffin of Mausolos was doubtless taken, and this stair (filled in and hidden after the funeral) is not on, but is much to the north of, the centre line of the monument.

The opening through which the coffin passed is similarly far from the centre, and the great block of stone which closed the opening shows by its bronze dowel that it was intended never to be removed. Beyond this stair and the opening at its foot there is no proof of the position of the actual sepulchre.

But the unsymmetrical position of this opening might very well agree with the theory that, as in the Pyramids, some attempt was made to mislead possible searchers as to the actual position of the tomb itself, and that the relegation of the sarcophagus to an "ante-chamber," in spite of the existence of the "beautiful, large, square hall," was in accord with Egyptian precedent.

Now, if the main body of the monument was 108×127 feet or thereabouts, the Knights would hardly have "found that the deeper they went the more the structure was enlarged at the base," for these dimensions are the extreme dimensions of the foundations measured by Newton, and if the steps leading to the main building were upon these foundations clear room must be found for them.

On the other hand, if we accept Stevenson's main lines, the story of the Knights comes into conformity with the survey of the site. It would appear that they found the approach "perron," or some part of it, and some little masonry besides above ground, and these they first cleared away. Then came the digging "lower down" and the discovery and destruction, first, of the square hall with its battle scenes in relief, and afterwards of the "ante-chamber" with the sarcophagus.

There are one or two other points much discussed but not vital to the general appearance of the building. Newton says "one stone of the cella wall was discovered," and a marble beam in the Museum is said to be left rough at one end as for building into a wall. From these indications it will probably be safe to add a cella to Stevenson's scheme, which at once destroys the most obvious (though by no means fatal) constructive objection to his scheme—the very large ceiling of the pteron.

MATT. GARBUTT [F].



9 CONDUIT STREET, LONDON, W., 5th February 1910.

CHRONICLE.

Town Planning Conference, London, 11-16 July 1910.

Arrangements are in active preparation for a Conference on Town Planning to be held in London under the auspices of the Royal Institute in the month of July next. His Majesty has accorded his gracious patronage to the Conference and many distinguished gentlemen have accepted the position of honorary vice-presidents. The Corporation of the City of London have courteously granted the use of the Guildhall for the purpose of the inaugural meeting on the 11th July. The Lord Mayor and Lady Mayoress have given indications of their interest in the objects of the Conference and have kindly intimated their willingness to entertain members at a *Conversazione* to be given at the Mansion House during the week of the gathering. By the end of June the Institute will have entered into possession of the Galleries in the rear of No. 9 Conduit Street, and will have ample accommodation on its own premises for the various meetings and exhibitions. The Banquet of the Conference will be combined with the Annual Dinner of the Royal Institute, and will be held on Friday, the 15th July. Appended is a copy of the preliminary notice of the Conference which has been sent to all members of the Institute and Allied Societies, and to municipalities and other bodies interested:—

DEAR SIR,—In view of the recent passing into law of the Housing and Town Planning Act 1909, it is of the utmost importance that the architectural development of towns should receive the most careful consideration. The Royal Institute of British Architects has therefore decided to organise a Conference to study the architectural problems involved in the improvement and extension of our cities. Your co-operation is invited in this Conference, which will be held in London from the 11th to the 16th July, at the Royal Institute, 9 Conduit Street, Regent Street, London, W.

His Majesty the King has graciously extended his patronage to the Conference.

The programme of the Conference will include an exhibition of drawings, plans, models, and litera-

ture bearing upon the subject, and a large number of town plans and views will be displayed by means of lantern slides.

It is expected that Papers will be contributed by leading authorities on the various aspects of town planning, and that there will be a large number of visitors from the Continent and America in addition to those interested in the subject in this country.

Membership of the Conference will be open to architects and all others, including ladies, interested in town planning. Members will be privileged to attend the Inaugural Meeting and the Receptions that will be arranged; all the Meetings of the Conference; the visits and the banquet (on payment of the necessary charges). And they will receive all the literature issued in connection with the Conference, including a copy of the illustrated volume of Transactions to be published subsequently.

The membership fee will be One Guinea. If those interested in the Conference will kindly fill up the accompanying form and send it to the Secretary, the Royal Institute of British Architects, 9 Conduit Street, Regent Street, London, W., they will receive further particulars of the programme of the Conference, with a form of application for membership.

As the number attending the Conference is necessarily limited, an early reply is desirable. We have the honour to be, dear sir,

Yours faithfully,

ERNEST GEORGE, *President.*

HENRY T. HARE, *Hon. Secretary.*

IAN MACALISTER, *Secretary.*

The Prizes and Studentships 1910.

The Annual Exhibition of works submitted for the Prizes and Studentships in the gift of the Royal Institute was held in the Gallery of the Alpine Club from the 18th to the 29th ult. inclusive, and was visited by some 1,100 persons. The number of students competing was seventy, as against seventy-one last year and sixty-one the previous year. The President's Address to Students and Mr. Macartney's criticism of their work were delivered at the General Meeting last Monday, on the occasion of the Presentation of Prizes. Students mustered in strong force, and the authors of the Addresses and subsequent speakers had a highly appreciative and enthusiastic audience. The Royal Academy was represented in the persons of Sir Wm. Richmond, K.C.B., R.A. [*H.A.*], Sir Aston Webb, C.B., R.A. [*F.*], Mr. Edwin A. Abbey, R.A., LL.D. [*H.A.*], Mr. W. Goscombe John, R.A. [*H.A.*], Professor Reginald Blomfield, A.R.A. [*F.*], and Mr. F. W. Pomeroy, A.R.A. [*H.A.*]. Present as Sir Aston Webb's guest was Mr. Frank Darling, the distinguished Canadian architect, who began his architectural career in London, in the office of the late George Edmund Street.

Prize Drawings for Exhibition in the Provinces.

The following selection from the premiated designs and drawings in the Institute Prize Competitions will be exhibited during the next few months under the auspices of the Allied Societies:—

The Royal Institute Silver Medal (Measured Drawings).—Drawings of the Wellington Monument (3 strainers), by Mr. James Whitelaw (under motto "Roma"), awarded the Silver Medal and Ten Guineas; drawings of the Hotel Carnavalet, Paris (2 strainers), by Mr. Cyril A. Farey (under motto "François Mansart"), awarded a Certificate of Hon. Mention and Five Guineas; drawings of the Palazzo della Gran Guardia Vecchia, Verona (1 strainer), by Mr. Herbert J. Rowse (under motto "Adige"), awarded a certificate of Hon. Mention.

The Soane Medallion.—Designs for a Shakespeare Memorial Theatre: 5 strainers by Mr. Alick George Horsnell (under motto "Mirth"), awarded the Medallion and £100; 2 strainers by Mr. Adrian Berrington (under motto "Horse Shoe"), awarded Certificate of Hon. Mention and Ten Guineas.

The Owen Jones Studentship.—Drawings by Mr. William Ongley Miller (3 strainers), awarded the Owen Jones Certificate and £100; drawings by Mr. Henry Robinson Wilkinson (2 strainers), awarded Certificate of Hon. Mention and £10. 10s.

The Pugin Studentship.—Drawings by Mr. Henry Hubert Fraser (8 strainers), awarded the Medal and £40; drawings by Mr. David John Chisholm (1 strainer) and Mr. James B. F. Cowper (1 strainer), awarded a Certificate of Hon. Mention and Ten Guineas each.

The Tate Prize.—Designs for a Sunk Garden surrounded by Loggia: 1 strainer by Mr. William A. Robb (under motto "Jupiter"), awarded a Certificate of Hon. Mention and Ten Guineas; 1 strainer by Mr. Anthony R. Barker (under motto "Comprised Within") and 1 strainer by Mr. William Friskin (under motto "Tomahawk"), awarded a Certificate of Hon. Mention each.

The Grissell Gold Medal.—Design for two Western Bays forming a portion of a Vaulted Church: 3 strainers by Mr. Charles Percival Walgate (under motto "Fra Angelico"), awarded the Medal and Ten Guineas.

The Arthur Cates Prize.—Drawings by Mr. Charles Denny Carus-Wilson (3 strainers), awarded the Prize of Forty Guineas.

A selection of the Testimonies of Study submitted for the Intermediate Examination.

International Competition for Monument at Berne.

The Swiss Federal Council has recently issued the programme of a competition for the erection of a monument at Berne to commemorate the foundation of the International Telegraph Union. The competition is open to all artists in the world; and an international jury, on which Sir George

Frampton, R.A., is the British representative, will pronounce on the merits of the designs submitted.

The artist chosen for the purpose will be entrusted with the execution of the monument at a cost not exceeding 170,000 francs, all fees and charges included, with the exception of carriage expenses, customs duties, and the cost of the foundation up to the ground level, which will be borne by the Federal Council. The jury will have 20,000 francs at their disposal to reward deserving competitors.

Models must be deposited at the Federal Palace, Berne, before the 15th August 1910; and British artists who seriously intend to compete can obtain copies of the programme on application to the Secretary to the General Post Office, London, E.C.

Sir George Frampton, R.A. (90 Carlton Hill, St. John's Wood, N.W.), will be pleased to furnish information to intending competitors with regard to the site of the monument and its surroundings. Copies of the conditions, with plans of the site and photographic view, may be seen in the Institute Library.

The Chair of Architecture, University of Ireland.

The appointment of Sir Thomas Drew, P.R.H.A. [F.], to the Chair of Architecture at the new National University of Ireland has given great satisfaction in architectural circles in the sister island. The *Irish Builder* says:

The wisdom of the Commissioners' action in this matter cannot be too warmly recognised. In paying Sir Thomas Drew a well-deserved compliment they have honoured themselves, served their University, and taken the largest possible step towards bringing systematic professional education within the reach of architectural students in Ireland; for it is not too much to say that no other man in Ireland could fill this Chair with the same dignity, erudition, and withal usefulness to his younger brethren as Sir Thomas Drew. Sir Thomas has long taken a deep interest in architectural education in Ireland, and in his younger days worked hard in educational matters. He was one of the promoters of the old Architectural Association of Ireland in the 'sixties, and while it existed he took an active part in its work. When the Association was revived in 1896 he not only was one of the first to join it, but by wise counsel and generous aid helped to set it on its feet. When the Association was, so to speak, without house or home, he placed a room in his offices at its disposal, together with the use of his excellent and well-selected architectural library, and these hospitable conditions the Association enjoyed for a number of years. . . . What is a singularly valuable attribute in one filling such a position as that of Professor of Architecture is Sir Thomas's warm and kindly interest in every young man seeking to begin the battle of life as an architect—a concern shown by sage counsel and friendly help, as many of our readers could, we doubt not, testify. His election as President of the Royal Hibernian Academy, and in the past his occupancy of the presidential office in the Royal Institute of Architects of Ireland, the Royal Society of Antiquaries of Ireland, and other honourable and artistic distinctions, serve to indicate a versatile range of accomplishments. In a word, we conceive the University to have been singularly fortunate in securing one of Sir Thomas Drew's standing to fill the Chair of Architecture, for we are certain he agreed to the proposal, not to suit his own convenience, or to fulfil any ambition, for after so long and busy a career he would be reasonably entitled to enjoy ease, did he desire it, but solely from a sense of duty to the profession in Ireland.

But even more important than Sir T. Drew's own peculiar fitness to fill with distinction a Chair in any University, is the ripe judgment and common sense he will bring to bear on the work of organisation to fit the school to becoming a blessing and not a curse to the profession at large by converting schools of architecture simply into establishments for the manufacture of architects, whence too often rising talent emerges half-fledged and ill-equipped with any but crammed and academic learning. . . . In Sir Thomas Drew's hands the profession will be assured on the one hand that the value of liberal, artistic, and academic discipline and training will not be minimised, and on the other hand that exotic or experimental systems will not be forced on at too rapid a pace to suit the country's artistic standing and possibilities.

International Housing Congress, Vienna.

The preliminary notice is to hand of the Ninth International Housing Congress, to be held at Vienna, 30th May to 2nd June, under the auspices of the Permanent International Housing Committee. The subjects to be considered comprise:— (1) Town Planning; (2) House Building; (3) The Cottage *versus* the Block; (4) Methods by which the Cost of Dwellings can be Reduced; (5) The Land Question; (6) Housing Inspection: Slum Improvement, and Slum Destruction; (7) Housing Finance and Taxation. The official languages will be English, French, and German, and the writers of papers are to be specially chosen on the ground of their expert knowledge of the subject. Englishmen announced to read papers include Messrs. Henry R. Aldridge, John H. Barlow, T. C. Horsfall, Harold Shawcross, Alderman Thompson, Raymond Unwin, and Councillor W. G. Wilkins. The National Housing and Town Planning Council are arranging for a party of British delegates to attend the Congress, and as an invitation has also been sent from Berlin urging that the British delegates should visit the Town Planning Exhibition, which will be then open in the Prussian capital, it has been decided to extend the journey to enable Berlin, and probably Dresden, to be visited. Membership of the party will be strictly limited to representative municipal councillors and officials, architects and surveyors, and members of the National Housing Council. All particulars may be had of Mr. Henry R. Aldridge, Secretary of the National Housing Council, 18 Dulverton Road, Leicester, who will act as Secretary to the British Delegates.

Dry-rot.

A fresh illustration of the dangers due to dry-rot was furnished by the results of a fire which occurred not long ago at the Gledhill Wall Paper Factory in New York City, particulars of which were given in the *Engineering Record* of New York for the 8th January. The factory was a six-story and basement building covering a site approximately 60 x 200 feet in area. Except for a single bay at each end it was of timber construction. The posts of the three lower floors were white oak and the girders of yellow pine, while the posts as well as the girders of the remaining floors were of

pine. The bottom posts were 16 inches square, and those in the top tier 10 inches square. The fire broke out about 3 o'clock in the afternoon, and was under control at 6 o'clock, at which time the floors were practically all in place, although the roof had fallen. Shortly afterwards the floors began to fall, and before long the whole building had collapsed into the basement. The reason for such collapse was so inexplicable that an examination of the wreckage was made by Professor Ira H. Woolson, of Columbia University. The posts and girders were joined by heavy cast-iron caps, with 4-inch sockets above and below for the posts, and overhanging brackets on which the girders rested. With the exception of this fitting, which sealed the ends of the posts, they had been put into the structure without further treatment. Professor Woolson, in his report, stated that many of the oak posts were burned off completely at their upper ends just under the caps, usually from 12 to 18 inches being destroyed in this way. The remainder of them was sound, except for a char, $\frac{1}{2}$ to 1 inch deep, which did not materially injure their strength. In a few cases the bottoms of the posts had been partially burned. It was found that the majority of the oak posts had been eaten away by dry rot in the centre, so that the outside shell was all the sound wood that remained at the tops of most of them. The yellow pine posts were in much better condition, although evidences of dry-rot were found in some of them. Professor Woolson is convinced that the final collapse of the frame was due to the burning out of the dry punk wood inside the posts, and he considers it probable that the initial failure resulted from the same cause. It is his opinion, furthermore, that the condition of the posts was such that had a fire not broken out, portions of the building would probably have collapsed before long, owing to the deterioration in the strength of the posts. The *Engineering Record* states that the old requirement for the safe use of such posts had been overlooked in this case. This requirement is that all wooden posts must have a 1½-inch hole bored through them lengthwise, and two ½-inch holes crosswise near the top and bottom.

Mr. James Bryce on Architectural Opportunities.

The views of so distinguished a layman as Mr. James Bryce, British Ambassador at Washington, on the subject of architecture have some special interest for architects, and we print below extracts from a speech of his delivered at the banquet of the 42nd Convention of the American Institute of Architects. The speech will be found in its integrity in the recently published *Proceedings* of that body.

Those of you who study your art; those of you who know what has been done by the great architects of former times, and especially those of you—and I suppose this covers most—who pursue the study by examining the noble

buildings which have been created by the genius of earlier times in Europe and Western Asia, you have daily an undiluted pleasure in your study. I can remember no happier days than I have spent, and I am sure they would have been even happier had I had the special technical knowledge which you possess, in examining old churches and old castles and old city walls and palaces, especially in the cities of Italy. One can think of no greater or higher pleasure than in seeing what man has done in the pursuit of beauty and convenience, that is to be found in following the progress of architecture from the eleventh down to the eighteenth century, as one sees it in France, Italy, Germany and England. To this I may add that your art has a special claim upon the student, because it is more than any other art the interpreter and the sister of history. There is nothing that helps so much to a comprehension of history as the study of the buildings of a country. In them you see what the needs of the day were, what the thoughts and ideas of the time were, what its aims were; you see exactly what it sought in the way of defence and in the way of comfort; you see what form of interior structure its religion prescribed for houses of worship; you see by tracing the type of buildings in each particular province or district of a country what were the political influences that operated upon that district at that time; and you are able, in a word, to read out of the buildings of a country much of its history which otherwise might remain unknown. I do not believe that there is anything which could be better done for a student of history than to send him on an architectural tour, and make him interpret the buildings into the history and interpret the history through the buildings.

When one thinks of all the exquisite buildings which adorn such a country as Italy or France, one has to remember that they represent the accumulated ingenuity and talent and labour and taste of many generations of men. None of those generations of men ever had such an opportunity as the architects of the last sixty years have enjoyed. It is true that the architects of the last sixty years, in some ways, have not had quite so free a field, because they have been perhaps more hampered by committees, trustees and municipal councils and other authorities that cannot realise, as did Lorenzo the Magnificent or some equally large-minded prince, that the great architect ought to have *carte blanche* for the building he has planned. But, apart from that, you have had in this country, and in western Europe also, extraordinary opportunities during the last sixty years. Never, I suppose, was there a time when so many buildings, and so many great buildings, were erected. I am sorry that in England we have used our opportunities in one respect rather badly. We have committed a crime which you here could not commit—I hope you would not have committed it; but, at any rate, you could not. We have been restoring our ancient churches, sometimes out of recognition, and in that way we have unfortunately obliterated a great deal of the history that was written in those churches. Within the last twenty-five years, largely owing to the influence of an enlightened band of scholars and artists, the most conspicuous of whom was William Morris, we have stopped that process as far as possible, but not until a great deal of harm had been done. Here you have not had so many ancient buildings to injure; anyhow you have not injured to anything like the extent we have done. I was, however, about to say that in England we have not made full use of the great opportunities for original genius in architecture which this immense quantity of buildings provided. We have not succeeded there in getting hold of anything like a distinctive style. When we look back upon every century from this, to the beginnings of the Romanesque in the tenth or eleventh century, we see that almost every century, almost every half-century, has something distinctive in the style of its time; but if we look in the nineteenth century—the same thing is generally true if we go into France and Germany also—we see a motley array of different

styles, attempts made to build sometimes in one and sometimes in another style, and to combine them, and we cannot feel that the result is worthy of the amount of knowledge that has been brought to the work and the amount of money that has been spent upon it.

Here in the United States you seem to me to have made one new departure in which you have gone ahead of us Europeans. Your designs for houses in cities and perhaps even more for suburban houses and seaside houses, etc., have more variety, more freshness, more charm, than the parallel designs have in Western Europe. You have certainly made more use of some of the early mediæval forms of architecture than we have succeeded in doing in England, and in that respect I think your recent architecture shows more originality than ours does. But still, even here I suppose you would agree that you have not succeeded yet in either inventing an absolutely new style, which perhaps may be impossible—after all, the possibilities of invention are limited—or in so combining different styles as to make one which shall be distinctive of the nineteenth or twentieth century. Now that is just what we laymen and especially we students of history are longing for. Three or four hundred years hence, when the student of architecture turns back to the preceding centuries he will find, as he comes down from the eleventh to the eighteenth, that there is a regular succession, and that he can fix a building pretty well by its general style and structure and its mouldings and its ornaments and so forth; but when he comes to the nineteenth century he would be at a loss. Now, is not the time about due when you must be beginning to do something desperate? This proposition is a very presumptuous question for a layman to put, but I put it only as an ignorant layman's question, and it may be that that thing cannot be done; but I feel, projecting myself into the position of the historian of the twenty-fifth century, that it would be an interesting thing for him to be able to realise what the twentieth century was like by its buildings as he realises what the thirteenth, fourteenth, and fifteenth were. Certainly there is still in this country at any rate a great field open for him.

The late Benjamin Tabberer [F.].

Mr. Benjamin Tabberer, whose death occurred at his residence, "Alverstoke," Blackheath, on the 26th ult., had been a Fellow of the Institute since 1882. Mr. Alfred Conder [F.] has kindly furnished the following particulars of his career:—

Benjamin Tabberer was born at Derby on the 1st October 1831. He was articled to Mr. Henry Goddard, architect, of Leicester, and commenced practice in the City of London in 1861. For many years he served on the Board of Examiners and on the Science Standing Committee of the Royal Institute. In 1870 he was appointed District Surveyor for Greenwich, and in 1902 the London County Council added Deptford East to his Greenwich district. For twelve years he acted as Hon. Secretary of the District Surveyors' Association and subsequently served as President. Mr. Tabberer was a member of the Barbers' Company and of the Surveyors' Club, and at one time held office as churchwarden of St. Michael Bassishaw and subsequently St. Lawrence Jewry. He practised as an architect and surveyor in Basinghall Street up to the time of his death.

At the General Meeting of the Institute last Monday a vote of sympathy and condolence was passed to the relatives of the late member.

Honours and Appointments.

Count Plunkett, F.S.A. [*H.A.*], has been created a Knight Commander of the Order of the Holy Sepulchre.

Mr. Edward Warren, F.S.A. [*F.*], has been elected Hon. Corresponding Member of the American Institute of Architects.

Mr. Francis S. Baker [*F.*], Hon. Secretary R.I.B.A. for Canada, has been elected President of the Royal Architectural Institute of Canada in place of Mr. A. F. Dunlop, R.C.A., resigned.

MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session 1909-10, held Monday, 31st January 1910, at 8.15 p.m.—Present: Mr. Ernest George, A.R.A., *President*, in the Chair; 29 Fellows (including 16 members of the Council), 25 Associates (including 2 members of the Council), 6 Hon. Associates, and numerous visitors—the Minutes of the Meeting held 17th January 1910, having been published in the *JOURNAL*, were taken as read and signed as correct.

The Hon. Secretary announced the decease of Benjamin Taberner, *Fellow*, and a vote of condolence was passed to his relatives.

The following members attending for the first time since their election were formally admitted by the President—viz. James Straton Ferrier, Benjamin Vincent Bartholomew, Charles Denny Carus-Wilson, *Associates*; Frederick William Pomeroy, A.R.A., *Hon. Associate*.

The following candidates for membership, found by the Council to be eligible and qualified according to the Charter and By-laws, were nominated for election—As FELLOWS (3): Thomas Dinham Atkinson [*A.* 1889] (Cambridge); Percy Erskine Nobbs, M.A. [*A.* 1900] (Montreal); Alexander Nisbet Paterson [*A.* 1890] (Glasgow). As ASSOCIATES (40): John Cooper Ainsworth, M.A. [*P.* 1903, *S.* 1908] (Manchester); John Gordon Allen [*P.* 1902, *S.* 1907]; Robert Atkinson [*Special Examination, Title Prizeman*, 1908]; Josiah Anty [*Special Examination*] (Morley); Quentin Mangnall Bluhm [*P.* 1902, *S.* 1904] (St. Anne's-on-Sea); Charles Geoffrey Boucher [*P.* 1904, *S.* 1905, *Qualified June 1908*]; Arthur Francis Bryan [*P.* 1902, *S.* 1906]; George Herbert Burstow [*Special Examination*] (Brighton); Richard Thwaite Chapman [*P.* 1904, *S.* 1906] (Bolton); Edward Ernest Blunt Claypole [*P.* 1898, *S.* 1902]; John Adam Davidson [*P.* 1905, *S.* 1906] (Londonderry); Claude William Davis [*P.* 1902, *S.* 1906] (Edgbaston); Harry Alderman Dickman [*P.* 1904, *S.* 1906] (Nottingham); Alexander Houston Douglas [*P.* 1901, *S.* 1905]; Percie Ion Elton [*Special Examination*]; Edwin Finn [*P.* 1902, *S.* 1905] (Whitstable); William Goodebild [*P.* 1904, *S.* 1906] (Ipswich); Leonard Rome Guthrie [*Special Examination*]; Charles Ernest Hanscomb [*P.* 1904, *S.* 1905]; Robert Edwin Hastewell [*P.* 1901, *S.* 1903] (Northumberland); Frederick George Brudenell Bruce Hawkins [*P.* 1908, *S.* 1908]; Francis Henry Heppel [*P.* 1903, *S.* 1907] (Worcester); Henry Clifford Hollis [*P.* 1902, *S.* 1903]; William Charles Maxwell [*Special Examination*] (Belfast); William Milburn, jun. [*P.* 1902, *S.* 1908] (*Saxon Snell Prizeman 1908, Godwin Bursar 1910*) (Sunderland); Arthur Hamilton Moberly, B.A. Cantab. [*P.* 1907, *S.* 1908]; Robert Wright Orme [*P.* 1902, *S.* 1904] (St. Anne's-on-Sea); Robert Orr [*P.* 1900, *S.* 1906, *Qualified June 1909*]; Francis Osler [*S.* 1904]; James Page [*P.* 1899, *S.* 1908]; William John Roberts, M.A. [*P.* 1908, *S.* 1908] (*Ashpitel Prizeman 1909*) (Manchester); George Henry Rowledge [*P.* 1902, *S.* 1905] (Manchester); William Henry Sagar [*P.* 1904, *S.* 1907]; Hugh Henry Scott-Willey [*P.* 1902,

S. 1906]; George Marrison Stone [*P.* 1900, *S.* 1904]; Charles Stonehouse [*P.* 1900, *S.* 1903] (Blackburn); Francis Gordon Troup [*P.* 1907, *S.* 1909]; Vivian Ware [*P.* 1902, *S.* 1906] (Bournemouth); John Woollatt [*P.* 1904, *S.* 1905] (Nottingham); Cecil Laurence Wright [*P.* 1898, *S.* 1905]. As HON. ASSOCIATE: Archibald Dunn, Bournemouth.

The President announced that the Council proposed to submit to His Majesty the King the name of Thomas Graham Jackson, R.A., F.S.A., as a fit recipient of the Royal Gold Medal 1910.

The President having delivered an ADDRESS TO STUDENTS, and Mr. Mervyn Macartney, F.S.A. [*F.*], having read a CRITICISM OF THE DESIGNS AND DRAWINGS submitted for the Prizes and Studentships for the current year, a vote of thanks moved by Professor Reginald Blomfield, A.R.A., *Vice-President*, and seconded by Sir William Richmond, K.C.B., R.A. [*H.A.*], was carried by acclamation.

The Presentation of Prizes was made by the President in accordance with the Deed of Award, and the Travelling Students were introduced, as follows:—

INSTITUTE SILVER MEDAL.

The Medal and cheque for £26. 5s. to Mr. J. A. O. Allan.

Certificate of Hon. Mention to Mr. J. Nixon Horsfield (represented by Mr. Myles Horsfield).

INSTITUTE MEASURED DRAWINGS MEDAL.

The Medal and cheque for £10. 10s. to Mr. James Whitelaw.

Certificate of Hon. Mention and cheque for £5. 5s. to Mr. Cyril A. Farey (represented by Mr. T. A. Lodge).

Certificate of Hon. Mention to Mr. Herbert J. Rowse (not present).

SOANE MEDALLION AND £100.

Medallion to Mr. Alick G. Horsnell.

Certificate of Hon. Mention and cheque for £10. 10s. to Mr. Adrian Berrington.

OWEN JONES STUDENTSHIP.

Certificate to Mr. William Ongley Miller.

Certificate of Hon. Mention and cheque for £10. 10s. to Mr. Henry Robinson Wilkinson.

PUGIN STUDENTSHIP.

Mr. H. H. Fraser introduced as the winner of the Studentship.

Certificate of Hon. Mention and cheque for £10. 10s. to Mr. D. J. Chisholm.

Certificate of Hon. Mention and cheque for £10. 10s. to Mr. James B. F. Cowper.

GODWIN BURSARY.

Mr. Wm. Milburn, jun., introduced as the winner of the Bursary.

TITE PRIZE.

Certificate of Hon. Mention and cheque for £10. 10s. to Mr. William A. Robb (not present).

Certificate of Hon. Mention to Mr. Anthony R. Barker.

Certificate of Hon. Mention to Mr. William Friskin (not present).

ARTHUR CATES PRIZE.

Cheque for £12 to Mr. C. D. Carus-Wilson.

GRISSELL GOLD MEDAL.

Medal and cheque for £10. 10s. to Mr. C. P. Walgate.

ASHPITEL PRIZE.

Books value £10 to Mr. William John Roberts.

OWEN JONES STUDENTSHIP 1908.

Cheque for £50 to Mr. A. E. Martin (second moiety).

PUGIN STUDENTSHIP 1909.

Medal and cheque for £40 to Mr. S. H. Miller.

The proceedings terminated at 10 p.m.

Erratum, JOURNAL, 22nd January, p. 275.—In Mr. Ernest Shearman's letter, "The Church Organ," 2nd col., the opening of the 3rd paragraph should read: "With a small choir-organ, troubles of another kind come in," &c., &c.

